

# MUSICAL AMERICA

VOL. XLII. No. 24

NEW YORK

EDITED BY MILTON WEIL

OCTOBER 3, 1925.

\$4.00 a Year  
15 Cents a Copy

## FOUR NATIVE WORKS FOR MRS. COOLIDGE'S SERIES IN CAPITAL

First Chamber Music Festival in New \$60,000 Auditorium Donated by Patron of Berkshire Events to Include Notable Three Days' Programs—Loeffler and Stock Works Written Especially for Presentation, and Hanson's String Quartet and Jacobi's "Two Assyrian Prayers" to Be Performed—English Singers to Make Début in Madrigals on All-British List—Works by Debussy and Pizzetti Among Moderns to Be Represented

WASHINGTON, Sept. 26.—Native artists will be heard and several American works are included in the programs for Mrs. Frederick Shurtleff Coolidge's annual Festival of Chamber Music, held for the last seven years in the Berkshires, but which will be given for the first time this autumn in the new auditorium of the Library of Congress here, on Oct. 28, 29 and 30. The transference of the Festival to the National Capital marks another step forward in the activities as patron of music of Mrs. Coolidge, whose gift of \$60,000 for the erection of this chamber music auditorium was announced last January.

At the same time it was stated that \$25,000 a year had been endowed for the maintenance of the hall. This latter fund will also be used for prizes for chamber music compositions, for defraying the cost of periodic recitals, and for research in music under the auspices of the music division of the Library of Congress, of which Carl Engel is the head, it is announced.

Contemporary American music will be a feature of the evening of Oct. 28, at the Festival, with the exception of a concerto for organ and chamber orchestra by Handel. Two of the three native compositions to be presented were written especially for the occasion: a work for chamber orchestra and voice by Charles Martin Loeffler; and one for chamber orchestra by Frederick A. Stock, conductor of the Chicago Symphony. The third piece announced is "Two Assyrian Prayers," for chamber orchestra and voice, by Frederick Jacobi. The soloists will be Povla Frijs, soprano, and Lynnwood Farnam, organist. Mr. Stock will conduct.

The following morning an all-Bethoven program is scheduled, including the String Quartet, Op. 130, in B flat; the Sonata for 'cello and piano, Op. 5, No. 2, in G minor; and the Serenade for flute, violin, and viola, Op. 25, in D. The violinists will be William Kroll and Karl Kraeuter; the viola player, Hugo Kortschak; the 'cellist, Willem Willeke; the flutist, Georges Barrère, and the pianist, Aurelio Giorni.

Old English motets, madrigals and folk-songs, presented by the English



MRS. F. S. COOLIDGE

Noted Patron of Music and Donor of the New \$60,000 Chamber Music Auditorium Adjoining the Library of Congress in Washington, Where the Former Berkshire Festival Series Will Be Given Under Her Patronage

## SAN FRANCISCO OPERA WELL SUPPORTED

SAN FRANCISCO, Sept. 26.—Although the third season of the San Francisco Opera Company is still under way, it is already conclusively evident that the unprecedented success of the preceding seasons will be repeated and even exceeded.

"Manon," given on Sept. 19, with Tito Schipa and Rosina Torri in stellar rôles, was brilliantly successful, but was fairly eclipsed on Oct. 21 by "Samson and Dalila," given under the skilled bâton of Pietro Cimini of the Chicago Civic Opera. The Auditorium was again crowded and the multitude responded in applause of ovational proportions to the stirring singing of Fernand Anseau, Marcel Journet, and Marguerite D'Alvarez, who proved worthy compeers in vocal richness and histrionic ability. Mme. D'Alvarez as Dalila invested the part with dramatic passions. Mr. An-

seau's Samson was heroic and prophetic in mold, profiting by his commanding physique and clear resonant tenor; and Mr. Journet's version of the Priest of Dagon was impressive in its rich vocal sonority and histrionic dignity.

Though the young company is not yet rich in scenery and stage trappings, Giovanni Grandi, technical director of La Scala, who has been brought over for the season by General Director Merola, succeeded in producing effects which drew spontaneous salvos of applause. The costuming in "Samson" was particularly brilliant and colorful, and the lighting effects excellent. Natale Carossio's ballet lent much to the brilliancy of the picture, and for the efficient and effective stage management credit is owing to Armando Agnini, of the Metropolitan Opera.

Local singers who have thus far appeared to advantage are Victor Vogel, who sang the part of the Old Hebrew in

## NOVELTIES BILLED FOR INITIAL WEEKS OF SEASON IN N. Y.

Floodgates of Melody Will Open This Month, Bringing Concerts by Four Major Orchestras, Many Artists and Ensembles—American Première of Honegger's "Le Roi David" to Be Given by Friends of Music—State Symphony Announces "Vienna Evening" of Works by Schubert and Johann Strauss, in Commemoration of Latter's Centenary—Recitalists Booked Exceed in Number Those of Past Years in Manhattan's Leading Halls

WITH New York's music season already inaugurated by operatic performances, announcements of the first month of scheduled events indicate that the city's concert halls will have more than the usual number of early attractions of interest and importance. During the month of October all of New York's resident orchestras and that of Philadelphia will appear to cast their spell over patrons of symphonic music. The New York Philharmonic will begin its season under Willem Mengelberg, the State Symphony under Ernst von Dohnanyi, and the New York Symphony under Walter Damrosch, all within a fortnight.

Of particular interest among Mr. Dohnanyi's first programs will be what is announced as a "Wiener Abend," which will consist of music by Johann Strauss, whose centenary falls on Oct. 25, supplemented by a Schubert symphony.

The first month will also bring one of the season's most widely discussed novelties. Arthur Honegger's "Le Roi David" will be given for the first time in America at the initial concert of the Friends of Music under Artur Bodanzky. It is for orchestra, chorus, soloists and speaking voice.

New York's oldest orchestra, the Philharmonic, will inaugurate its year under William Mengelberg's baton on Oct. 15 in Carnegie Hall. Bach's B Minor Suite will be included in the first program, followed by Strauss' "Don Juan" and the Second Symphony of Brahms. Both the Philharmonic and the visiting Philadelphia, under Leopold Stokowski, are this year observing the anniversaries of their founding, and the first programs given by these orchestras will be duplicated at one concert. The New York Symphony, returning from a pre-season tour and appearances at the Worcester Festival, will begin its season in Carnegie Hall on Oct. 30, with Lawrence Tibbett, baritone of the Metropolitan Opera, as soloist. The program will include as novelties, Ravel's "Suites Anglaises," and Saint-Saëns' Third Symphony. On Oct. 31 Mr. Damrosch will

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## Kent Radio Series by Leading Artists Receives Indorsement from Officials

WASHINGTON, Sept. 26.—Gratification over the announcement by A. Atwater Kent, radio manufacturer, of Philadelphia, that leading opera and concert artists will be heard over the radio in a series of thirty Sunday evening concerts this winter, is expressed by government officials who are fostering the development of radio broadcasting.

The concerts, which will be broadcast through Station WEA, New York, and other stations with which it is connected, are in accord with Secretary Hoover's appeal for better radio programs, it is said at the Department of Commerce.

Secretary Hoover is reported to feel that, in view of the millions of individuals it reaches, radio should not be regarded simply as a luxury. It should render a distinct public service in the character of programs it carries into homes and the influence should be uplifting.

Dr. John J. Tigert, United States Commissioner of Education, says, "The benefits of hearing the best music are so great that I have always favored making it available to the greatest number of persons possible. Arrangement of this series marks the attainment of an important milestone in this direction."

"Americans have recently taken an increased interest in music. I believe the broadcasting of radio concerts by internationally-noted artists will stimulate this interest."

Speaking for the homes represented in the National Congress of Parents and Teachers, Mrs. Arthur C. Watkins, of Washington, executive secretary of that organization, says, "Radio will enable thousands of persons who otherwise might scarcely ever hear great artists, to know and appreciate their talent. This will add immeasurably in forming musical ideas, especially by the young."

Dr. J. C. Gilbert, of the Bureau of Agricultural Economics, Department of Agriculture, thinks the new program will probably mean more to the farmer than to city men.

PHILADELPHIA, Sept. 26.—Asked for a statement on his plan for broadcasting concerts by leading artists throughout the season, A. Atwater Kent, radio manufacturer, said: "I am gratified at the favorable reception of the plan. The problem of arranging radio programs has been very difficult. The development of every phase of radio has been so rapid that there are few precedents to follow."

"Leading artists of the musical world have been appreciated, but the difficulty has been that only a small part of the music-loving public of America has been able to hear their actual voices. So it occurred to me that if a sufficient num-

ber of the best artists could be heard over the radio, it was worth while to try to engage them.

"I found that artists of national, and even international reputation, were eager to 'go on the air.' They thought, as I did, that their appearance on broadcasting programs was a natural sequence in the development of radio, and believed the time had arrived for the step to be taken."

"There was much discussion on the part of different interests as to how the movement might affect concert attendance or the purchase of phonograph records. I must give these artists highest credit for their willingness to take chances on both these things. They are big people, and their interest in extending the best music to as many people as possible outweighed all other considerations in their minds."

"The arrangement under which these stars will be heard will in no way interfere with other general broadcasting programs. It will simply provide some of the best musical talent America affords for one hour each Sunday evening. The programs will be of a high class character, yet will not be without popular features. 'As the plan develops, it is possible broadcasting will be extended. I hope to arrange for some of the artists to broadcast from individual stations, so that they may be heard in as many different localities as possible.'"

Stations which will broadcast the new Atwater Kent series of Sunday evening concerts include WEA, New York City; WEEL, Boston; WJAR, Providence; WGR, Buffalo; WCAP, Washington; WCAE, Pittsburgh; WSAI, Cincinnati; WWJ, Detroit; WCCO, Minneapolis and St. Paul; WOC, Davenport; WFI and WOO, Philadelphia. The two last named stations will broadcast on alternate Sundays.

### City College Organ Recitals To Begin

A new season of public organ recitals will be inaugurated on Sunday afternoon, Oct. 4, by Prof. Samuel A. Baldwin in the Great Hall of the College of the City of New York. A number of the works of William Faulkes, English organist, will appear on Prof. Baldwin's programs, among them a Sonata in A Minor, Theme Varie, and Festival Prelude.

The first program will include Liszt's "Les Preludes," a Choral Prelude by Bach, Krebs' Concert Fugue in G, a Toccata by Arthur Foote, Ave Maria by Karg-Elert, Rachmaninoff's Melodie and the Adagio from Beethoven's C Sharp Minor Sonata.

The remainder of the programs for October are made up of the music of Bach, Gretchaninoff, Borowski, Shure, Rossini, Martini, Clokey, Bonnet, Dvorak, Yon, Guilman, Reger, Blair, Vienne, Jongen, Wagner, Tchaikovsky, Bairstow, Nevin, Godard, Bossi, Starbuck, Rousseau, Grieg, Saint-Saëns, Meale, Lester, Bellairs, MacDowell, Sibelius, Scott, Mulet and Chopin.

### Béla Bartók Will Not Appear in America This Season

Concert Management Arthur Judson announces that Béla Bartók, Hungarian composer and pianist, will not visit America this season, as had been stated. Reasons given for Mr. Bartók's non-appearance are that engagements in Europe interfere with an American tour, and also that the piano concerto, the performance of which was to have been an important feature of Mr. Bartók's visit, has not been completed in a manner satisfactory to his composer.

### Hindemith's Music to Be Played by Koussevitzky in Boston

BOSTON, Sept. 26.—The Boston Symphony, under the leadership of Serge Koussevitzky, will include some of Paul Hindemith's compositions on its programs this season, it is understood.

### Schumann Songs Rediscovered After Years of Neglect

MAINZ, GERMANY, Sept. 19.—Seventy years ago, when Robert Schumann died in an asylum near Bonn, there were discovered among his manuscripts four pieces for children. They received little notice and started down the road of neglected tunes. These manuscripts have just been tardily brought to light and reprinted by the Messrs. Schott, music publishers. They are entitled "Cuckoo in Hiding," "Catch-who-Catch-Can," "Venetian Lagoon" and Waltz and will be added to the list of compositions of the prolific composer.

### W. J. Guard Returns from Summer Sojourn on European Continent



W. J. Guard, Press Representative of the Metropolitan, Doing What He Calls "An Honest Day's Work" on the Farm of His Former Secretary, "Alphonse," in Southern France

When W. J. Guard, press representative of the Metropolitan Opera Company, returns to his office in the rear regions of the opera house, it is a sign that before long things will be humming in the western part of the building, even if the auditorium is still darkened so far as the opera-going public is concerned.

Mr. Guard returned to America last week, having spent his holiday in southern France and northern Italy.

"I made quite a stay," said Mr. Guard, "with Georges Eyssautier, my former secretary, whom all the musical world of New York knew as 'Alphonse' when he was here at the Opera House. He has a large farm and vineyard in Provence, about thirty-five miles north of Toulon, where he makes the best wine in the neighborhood. This year he will have about 100,000 litres to sell. Rather nice to think about in this dry land, isn't it?"

"After leaving there, I went to Italy which I found in a great state of activity. Anybody who wants work there seems able to find it. The best of order prevails, thanks to Mussolini, whose influence is stronger than ever. All the old mossback politicians whom he ousted have come to realize that their day has passed and that the future belongs to youth."

"Music? I should say not! The only music I heard was jazz on the steamers going and coming, and what I heard in hotel lobbies. We'll have music around here soon enough! Even staff members of an opera house have to have a holiday once in a way, you know!"

J. A. H.

## STOKOWSKI FORCES ADOPT NOVEL PIANO

### Will Present Invention of Hammond at Concerts This Season

PHILADELPHIA, Sept. 26.—The Philadelphia Orchestra Association has acquired the rights of first public presentation of the piano in which John Hays Hammond, Jr., has installed a device of his invention for producing new tonal effects. It will be heard at concerts in Philadelphia, New York and in the cities included in the Western tour, with Lester Donahue, pianist, as assisting artist.

The instrument was heard by Leopold Stokowski at the Hammond Laboratories in Gloucester, Mass., this summer. He considers it one of the most important musical inventions of the day.

"Formerly," says Mr. Stokowski, "a tone could be sustained only for fifteen or twenty seconds. Mr. Hammond's invention makes it possible to hold the tone as long as fifty seconds and to diminish or increase the sound, giving the instrument the orchestral qualities which so many of the great pianists have aimed to produce."

"I have followed Mr. Hammond's work on the invention for the past year with the keenest interest and am happy to present it with the Philadelphia Orchestra."

The instrument which the Philadelphia Orchestra will use is being made by Steinway & Sons.

### CURTIS INSTITUTE MAKES AWARDS OF SCHOLARSHIPS

#### Thirty-one Students Compete After Preliminary Examinations—Ten Receive Prizes

PHILADELPHIA, Sept. 26.—More than 100 excited music students stormed the Curtis Institute of Music to take the regular entrance examinations. There was more of the ordinary suspense of examination time in the air, for on the outcome depended eligibility to scholarship competitions.

Thirty-one passed creditably, were accepted as vocal students. Thirteen of these did so well that they were permitted to enroll themselves as applicants for the four honor scholarships.

Marcella Sembrich, director of the vocal department, had offered two scholarships. Only one was awarded, however—to Edna Hochstetter of Philadelphia, a lyric soprano.

The Eleanor Pillsbury Pennell Scholarship, offered by Mrs. Cyrus H. K. Curtis, was awarded to Wilbur Whilt Evans of Philadelphia, a young baritone.

The Curtis Institute of Music Scholarship was given to Helen Jepson, soprano of Akron, Ohio.

Seven other students received full or partial scholarships, among them Euphemia M. Gregory, sister of Dusolina Giannini.

### St. Joseph's New Civic Organ Dedicated with Concert

ST. JOSEPH, MO., Sept. 26.—St. Joseph's new municipal organ, recently installed in the Auditorium, was dedicated last evening, the ceremonies being followed by a concert by Edwin Stanley Seder, organist of the Congregational Church of Oak Park, Ill., and Else Harthan Arendt, soprano. B. C. Howard, trust officer of the Commerce Trust Company of Kansas City, made the presentation speech, as executor of the will of the late Thomas E. Lynds, who left a bequest for the purchase of the organ, to be a memorial to his father and mother, Daniel Lynds and Isabelle Young Lynds. John I. McDonald made a speech of acceptance on behalf of the officers of the Auditorium Company and the people of St. Joseph. Some 3000 persons attended the dedication.

ADA LYON.

### Inventor Perfects Acoustic Tile for Use in Auditoriums

WASHINGTON, Sept. 30.—Emile Berliner, an inventor of the gramophone, has just perfected an invention which may revolutionize the interior construction of opera houses, concert auditoriums and churches. The new device will be known as the "acoustic tile," and is the result of an extended series of experiments and tests. The tiles are intended to be used in covering the walls of opera houses, concert auditoriums, churches and public buildings. Mr. Berliner recently demonstrated the remarkable new invention to a group of musicians, singers and architects in his home. The walls of a large room are entirely covered with the tiles and the sounds are magnified through the resilience of the material. According to the inventor, the tiles are made of hydraulic cement and a fibrous material. They reflect the voice of a singer, or the tones of a musical instrument or speaker and at the same time prevent the reverberation which often is disturbing and annoying in large auditoriums and halls. Mr. Berliner has planned to first use the acoustic tile in one of the largest auditoriums in Washington during the coming winter.

ALFRED T. MARKS.

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# Foxtrot and Symphony Echo in Pages of Modern Fiction



Photo of Michael Arlen, © Pirie MacDonald; John Galsworthy, © Underwood & Underwood, and Fannie Hurst, © Albin Forsythe Family Melody Appears in Several Crucial Roles. Below: Hugh Walpole, Who Writes Sympathetically of Music; Rebecca West, Whose "Return of the Soldier" Exhibits Musical Psychology; Fannie Hurst, Author of "Humoresque," the Story of a Violin Genius; Joseph Hergesheimer, Who Makes Music Lighten "Linda Condon's" Ennui; Aldous Huxley, Who Portrays a Musician Prodigy in "The Young Archimedes"

By CLARE PEELER

**S**IX years ago MUSICAL AMERICA published an article of mine, called "Music in the Anglo-Saxon Novel." Such a lot of water has swirled down the Hudson and allied streams since then that most of the writers mentioned in that article would today bring the lifted eyebrow and the question as to whether anybody reads them nowadays. So, before the same question is asked about some of today's best sellers, I make haste to consider in what way the topic of music is handled by the very modern novelist, writing in English.

Naturally, one begins with Michael Arlen's much-discussed heroes and heroines, cavorting with such charm and good breeding among the ruins of the Ten Commandments, mostly on the fragments of the Seventh.

Wouldn't you know that in "Those Charming People," Arlen would speak thus and thus?... "The more Tommy Tittlebat's Saxophone Six plays, the more the quality dance, which is reasonable... But not even Tommy Tittlebat's Saxophone Six could drown the charm of Sheldermene...."

Of course, orchestras draw this comment: "One has to be a little mad to dance a foxtrot... But one can't be a little mad to the polite strains of an orchestra led by a *chef d'orchestre*, which every now and then dries up completely to give the first violin a chance to be a first violin." (Oh, can't one, though?) And again: "A very faint, long-drawn out silly something that could only be the music of the liner's orchestra." But, to quote *Iris*, "Enough of this torture."

Arlen excepted, the very modern novelist differs markedly from the older type in his technical knowledge of music. Contrast Joseph Hergesheimer's talk of it, for instance, with Thackeray's. The older writer confused music obviously with the emotions it inspired; to him it meant sentimentality.

Not so the writer of our day. Hergesheimer has set "The Bright Shawl" in Liszt's Spanish Rhapsody, as a fiery ruby might be set in gold. Played overhead on a certain evening, "the jota, the accent of its measure," blends into Charles Abbott's thought of dead friends and dead loves, the thought of whom is the story of "The Bright Shawl." Halfway through the story, he speaks of "the ceaseless playing of guitars" in Havana; their strain is laden with seductiveness, fascination, depravity. When his whole life-dream has been dreamed through that evening, the "piano took up where it had been

dropped, the jota from Liszt's 'Rhapsodie Espagnole.' It rippled and sang for a moment, then ended definitely for the night."

## A Gluck Devotee

*Linda Condon*, Hergesheimer's beauty-vision incarnate, loved Gluck "because he sounded so cool." Her stepfather, fat and absurd as he might be to outward seeming, she "saw mentally as she did Gluck's music; the effect of a pure, fine chord." At concerts, "young violinists, slender, with dramatic hair, played concertos that irritated Linda with little shivers of delight." In her middle age, she decides that the fortunate are those who "never heard music, though they listen to it. For her, it made a want of something, terrifically, she knew not what." . . . The whole story of *Linda* . . .

In "Balisand," another story of frustration, the incidental music is *Lavinia's* haunting song:

"A lily-bud, a pink, a rose,  
I send to you."

All his life Richard must hear that refrain: "Be true, be true."

Sinclair Lewis strikes some priceless notes in his photographic studies of provincial America. One is in *Babbitt's* address to the Zenith Real Estate Board, where he lauds our country for having "the best operas, such as Verdi, rendered by the highest-paid singers." There is also Mr. Frink's speech, at the

Boosters' Club, with its opening: "I don't care a rap for this long-haired music," and the priceless peroration: "Whoop it up for Culture and a world-beating symphony orchestra!" One wonders whether it is not by design of Mr. Lewis that the only musical person in the story is left serving a three-years' sentence for shooting his wife.

*Carol Kennicott*, in "Main Street," yearning to uplift, sings for her husband at first Scotch ballads. Afterwards, we learn that her violin lies on the piano, unused, "with a cigarband on its dusty surface." If she didn't play any better than that book indicates she kept house, one feels for Dr. Kennicott. At her party, Raymie sang "Flee as a Bird," "Thou art my Dove"—"all in a reasonably bad offertory tenor." "After the strain of listening to this in a cultured manner, the audience collapsed"—not unreasonably. When Carol felt defiant of the town's attitude toward her, she "lustily played Tchaikovsky." Somehow one sees why Carol's uplifting never uplifted. . . . "Arrowsmith" has only one reference to music in the wealth of its medical and psychological detail: "The bewilderment of great music."

## Some Galsworthy Melodies

John Galsworthy, as might be expected, dashes on now and again a bit

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## Fortune Gallo Draws Opera Lovers to Century with Popular Répertoire

FORTUNE GALLO'S San Carlo Opera Company, which opened its ninth New York season in the Century Theater on Monday evening of last week with Puccini's "Tosca," followed up the auspicious beginning with performances of other works popular with the opera-goers of Gotham. Verdi led the composers represented with three operas, of seven works by five different composers. The Pavley-Oukrainsky ballet, which will leave in December for a European tour, was seen in divertissements during or following each opera.

"Rigoletto" was sung on Tuesday night. The cast, which maintained a consistently high level, included two newcomers, Emilio Ghirardini who sang the title-rôle, and Bernice Schalker who appeared as *Maddalena*. The Italian baritone obviously was familiar with the traditions of his part and brought a more than serviceable voice and an adequate dramatic sense to his interpretation of the rogue in motley. Miss Schalker, who comes from Kansas City, gave a satisfactory performance and should prove a useful addition to Mr. Gallo's forces.

Giuliano Oliver was scheduled to make his debut as the *Duke* but the custom-house held up his costumes and so Franco Tafuro, who had sung *Cavardossi* the preceding evening, was heard as the wicked Mantuan. As before, he revealed a voice of naturally good quality, a prepossessing stage presence, and the usual bag of vocal tricks with which the Italian tenor beguiles his audience into prolonged ovations. Josephine Lucchese, a familiar member of the organization, again sang *Gilda*, handling the rôle with ease. After the pyrotechnics of "Caro Nome," the audience stopped the performance with its plaudits. The rest of the cast included Pietro de Biasi as *Sparafucile*, Natale Cervi as *Monterone*, Eloi Grimar as *Ceprano*, Frances Morosini as his wife, Francesco Curci as *Brosa*, Alice Homer as the *page*, and George Cehanovsky as *Marullo*. Carlo Peroni conducted.

The Pavley-Oukrainsky ballet presented four short *Divertissements* after the opera: the "Blue Danube," Schubert's "Bee," Moussorgsky's "Persian Dance," and Grossman's "Czardas." Adolf Schmid conducted the music for the dances.

### The Inevitable "Aida"

Verdi's "Aida" had its inescapable performance on Wednesday night with Anne Roselle replacing in the title-rôle Bianca Saroya, who was indisposed. Miss Roselle sang well and was rewarded with much applause from her hearers. Stella De Mette, a familiar and popular member of the San Carlo forces, was heard as *Amneris*, Manuel Salazar as *Radames*, Emilio Ghirardini as *Amonasro*, and Pietro De Biasi as *Ramfis*, the remainder of the cast including Natale Cervi, Francesco Curci and Bernice Schalker. Incidental dances were executed by Miss Elisius and members of the Pavley-Oukrainsky ballet.

Interest centered in Mr. Ghirardini, a new member of the company and one who may be considered a decided addition. The others of the cast sang in their accustomed excellent style. Carlo Peroni conducted.

### Miura in "Butterfly"

Tamaki Miura made her first appearance of the New York season of the San Carlo Company on Thursday night in "Butterfly." The rôle of the tragic little geisha is one that she has filled with individual bits of characterization, and the childlike "business" of the first act is particularly apt. Her voice has gained in clarity and ease of production, and her utterance at moments was profoundly moving. Mr. Tafuro made his third appearance of the week, singing the part of *Pinkerton* with ringing employment of upper tones. Mr. Valle was a routined and sonorous *Sharpless*, and Miss De Mette a genuinely effective *Suzuki*. Others in the cast who made individual contributions stand out were Mr. Curci, Mr. Cervi, Miss Falco and Mr. De Biasi. Mr. Peroni conducted. After the opera the ballet corps gave five divertissements, including a striking solo number, "The Crucifixion," by Mr. Pavley and an "Algerian Dance" by Mr. Oukrainsky.

R. M. K.

### The Inseparables Again

"Cavalleria Rusticana" and "Pagliacci," the Castor and Pollux of music for the operatic stage, were presented on Friday evening, with Leoncavallo's more dramatically powerful work showing to the better advantage. Olga Kargau, the *Nedda*, sang and acted with unusual intelligence, which can also be said of Manuel Salazar, who gave a moving and human portrayal of *Canio*. Emilio Ghirardini was forced to repeat the Prologue and the audience did not at the repetition know any better where the end came, interrupting, with applause, before "Il concetto vi dissi" each time. Giuseppe Interrante was the *Silvio* and Francesco Curci the *Beppo*.

"Cavalleria" was not as successful. The instrumentation, possibly because of the peculiar acoustics of the Century, sounded like one continuous trumpet solo, and singing a whole tone flat was not unknown to the chorus. Franco Tafuro, who sang *Turiddu*, departed from the usual order of things a trifle in giving the Sicilian with the curtain raised on a darkened stage. Gladys Axman sang the music of *Santuzza* with warmth and dramatic effect and Giuseppe Interrante was a fine *Alfo*. The *Mama Lucia*, rather small-voiced, was Philine Falco and the *Lola*, Zara Jay. Carlo Peroni conducted both operas with energy.

W. S.

### "Carmen" and "Trovatore"

With the Pavley-Oukrainsky dancers adding to its gayety, the matinee performance of "Carmen" on Saturday was an excellent specimen of starless but competently sung opera, marred somewhat by being partly sung in French, partly in Italian. Stella De Mette was vocally far more satisfying in the title rôle than most of the gypsy tantalizers New York has known of late, and her characterization made up in earnestness what it lacked in dash and picturequeness. Franco Tafuro sang well as *Don José* and Olga Kargau was an attractive *Micaela*, although both appeared excessively self-conscious in their first act duet. Mario Valle was a well routined and resonant-voiced *Escamillo*. Other parts were cared for by Francesco Curci, Natale Cervi, Pietro de Biasi, George Cehanovsky, Frances Morosini and Bernice Schalker. Carlo Peroni conducted. A feature of the last act divertissement was the very pretty toe dancing of Mlle. Millar.

"Trovatore" on Saturday night possessed the qualities of routine which seem best to satisfy those opera patrons who never tire of the old Verdi work. There were two new singers in the cast, Anne Yago, a Canadian contralto, who made her New York debut as *Azucena*, and Amund Sjøvik, who cared for the somewhat lugubrious measures of *Ferrando*. Both proved adequate. Anne Roselle was a prepossessing *Lenora*, with Frances Morosini as her companion *Inez*. Manuel Salazar returned to his familiar embodiment of *Manrico*, and it fell to Emilio Ghirardini to evoke the plaudits which always follow "Il Balen" of the *Count di Luna*. There were incidental dances by members of the ballet. Mr. Peroni again presided.

B. B.

### Orchestra Leader Saves Boy

DAYTON, OHIO, Sept. 26.—Nelson Anderson, leader of the Orchestra of the B. F. Keith's Theater, was killed in the attempt to save the life of a small boy. His automobile, stalled on a railroad crossing, was crashed into by a freight train. The adults leaped to safety. Then Mr. Anderson rushed back to rescue five-year-old Robert Burbee who was left in the car. He tossed the child to safety but himself, caught between the freight engine and his automobile, was crushed to death.

### Late Theodore Spiering Leaves Estate of Less than \$10,000

The will of the late Theodore Spiering, violinist and conductor, who died in Munich on Aug. 11 last, admitted to probate in New York last week, reveals the fact that the musician left an estate of less than \$10,000. The entire property was left to his widow, Frida M. Spiering of New York, who is also named as executrix. Mr. Spiering is survived also by two daughters, Lenore and Wilma Spiering.

### Puccini Statue Erected in Foyer of La Scala

MILAN, Sept. 25.—A life-size statue of Giacomo Puccini, carved in Carrara marble by the Russian sculptor, Troubetzkoy, has been placed in the foyer of La Scala. Patrons of the famous opera house, where the composer's "Madama Butterfly"—ironic circumstance!—drew hisses on its first performance, will look at the beloved figure of Puccini as it appeared in his creative heyday, the period of "Bohème," in the late 'nineties, when he wore a fedora hat and overcoat. The cost of the memorial was defrayed by public subscription, among the noted Italians contributing being Giulio Gatti-Casazza, general manager of the Metropolitan Opera in New York.

## CLEVELAND FORCES IN CIVIC ENTERPRISE

### Sokoloff To Lead Program Containing "Music of Many Lands"

By Florence M. Barhyte

CLEVELAND, Sept. 26.—Citizens of all classes, of foreign and native birth, found recently in their morning mail an invitation from the office of the Cleveland Orchestra to appear at a mass meeting in the Hotel Statler.

They were asked, some 200 of them, to partake in plans for a concert at which compositions would be played popular with the nationalities that have helped to make Cleveland a metropolis.

Great enthusiasm prevailed at the meeting. It was generously attended by the foreign-born and first generation citizens, who make up about 86 per cent of the population, and by representatives of various social and fraternal organizations. Newton D. Baker presided and Nikolai Sokoloff, conductor of the orchestra, spoke.

Several days later Adella Prentiss

### INCOMING LINERS BRING MANY MUSICAL NOTABLES

Among the large contingent of Musicians who returned to the United States during the last week was Serge Koussevitzky, conductor of the Boston Symphony, who arrived on the Leviathan Sept. 21 for his second season here.

Florence Easton, soprano of the Metropolitan Opera, arrived Sept. 25 on the Columbus after a summer in Europe. She will devote the first part of the season to concert engagements, rejoining the Metropolitan on Jan. 18.

Also on board the Columbus was Carl Flesch, Hungarian violinist.

Among those arriving Sept. 25 on the Aquitania were Margaret Matzenauer, contralto of the Metropolitan, and her daughter Adrienne; Phyllis Archibald, opera singer, and Percy Scholes, British music critic, who will make a lecture and concert tour here.

The De Grasse, on Sept. 28, brought with it Berthe Bert, French pianist and representative of Alfred Cortot in the United States. She has been in charge of the Mannes School pupils who went to study music in France.

Frances Alda, soprano of the Metropolitan, returned Sept. 29 on the Southern Cross from Buenos Aires.

Arriving on the same day from Europe on the Majestic was Maria Jeritza, soprano of the Metropolitan, with her husband, Baron Leopold Popper. Mieczyslaw Munz, Polish pianist, was on the same boat.

### John McCormack Acclaimed in London

LONDON, Sept. 28.—John McCormack, tenor, won a brilliant success before a large audience when he reappeared in Royal Albert Hall as the first attraction in a series of special Sunday concerts. Mr. McCormack was as heartily applauded for his singing of German and Italian numbers as for that of some Irish folk-songs. Lauri Kennedy, 'cellist, assisted Mr. McCormack in solos and obbligati.

## COMPOSITION PRIZE OFFERED IN CAPITAL

### Choral Work by American Sought by Rubinstein Women's Group

By Dorothy De Muth Watson

WASHINGTON, D. C., Sept. 26.—The Rubinstein Club of Washington announces its annual prize competition for the best composition submitted for women's chorus by an American. The prize winning composition will be presented in Washington, by the Rubinstein Club during the season of 1925-26. The prize awarded will be \$100. The prize winner is invited to be present at the time of the première presentation of the composition, at which time the prize will be awarded.

Musicians of national prominence will be selected to serve as judges, and the prize will be awarded according to the unanimous vote of the judges. In case of a disagreement the chairman reserves the right to appoint an additional judge whose decision will be final.

The competition will be open to all American citizens. The composition shall be for a women's chorus written in three or four parts, with or without incidental solos. Full piano accompaniment, and instrumental obbligato if desired, are to be included. All manuscripts shall be unsigned except with identification marks. A sealed envelope shall be forwarded with manuscript, containing private mark used, name and birthplace of sender, date of citizenship if not of American birth, and present full address.

All manuscript must be clearly written in ink, and under no circumstance will a composition which has been previously published or publicly performed be considered. Only English titles and English text will be accepted. Compositions must be submitted and received before Dec. 15, 1925. Mrs. Harvey L. Rabbitt, is chairman.

Hughes, manager of the orchestra, announced that on Oct. 11 a program of "Music of Many Lands" would be presented in Public Hall.

### STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

OF MUSICAL AMERICA, published weekly at New York, N. Y., for Oct. 1, 1925. State of New York } ss. County of New York }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Leopold Levy, who having been duly sworn according to law, deposes and says that he is the secretary of The Musical America Co., publishers of MUSICAL AMERICA, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, The Musical America Co., 501 Fifth Ave., New York City; Editor, Milton Well, 501 Fifth Ave., New York City; Managing Editor, Alfred Human, 501 Fifth Ave., New York City; Business Manager, John F. Majeski, 501 Fifth Ave., New York City.

2. That the owner is: The Musical America Co., 501 Fifth Ave., New York City; Milton Well, 501 Fifth Ave., New York City.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: Milton Well, 501 Fifth Ave., New York City.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

THE MUSICAL AMERICA CO., L. Levy, Secretary.

Sworn to and subscribed before me this 22nd day of September, 1925. MARGARET SALDINI, Notary Public, New York County No. 8; New York County Register No. 6039.



# Vacationists Find Summer Sequel in Fall Days



Photo of Miss Hempel by Engadin Press, Samaden. Photo of Bayreuth Group © by Kurt Hietelcher

## IF WINTER COMES, CAN SUMMER BE FAR BEHIND?

1, Frieda Hempel at St. Moritz; 2, Ernest Urchs, Siegfried Wagner, Mrs. Siegfried Wagner, Michael Balling and Dr. Carl Muck at Bayreuth; 3, Fritz Reiner Visits Bermuda; 4, Germaine Schnitzer on the Deauville Sands; 5, Patrick O'Sullivan and Charles Wakefield Cadman Hob-nob at Hollywood; 6, Helen Teschner Takes a Ride; 7, Margaret Northrup Recovers "Patsy"; 8, Barbara Lull at Woods Hole, Mass.; 9, Tofi Trabilsee and Pauline Taylor Stroll About in Paris; 10, Max Jacobs, Autumn Fyke and Dr. Beebe Indulge in a Rustic Morning; 11, the Zimmer Harp Trio and Van Vechten Rogers Examine a MS.; 12, Susan Boice in Camp; 13, Bernard Sinsheimer and Max Rosen Enjoy Crestwood; 14, Sasha Fidelman Turns Again Home

**A**LTHOUGH most of our prodigal sons and daughters have come home again, a few musicians still linger in their summer haunts and breathe a last faint aroma of waning warm weather before the leaves begin to fall. After all, the Indian summer is just reaching its heyday, and there is still time for pleasant evenings under the harvest moon.

Frieda Hempel shouts a final "Fore!" across the ocean from St. Moritz, where she has been playing golf until the last moment before leaving for her first fall concert in Albert Hall, London, on Oct. 4. Miss Hempel has also been in Carlsbad and Paris this summer and is now beginning a tour of the British Isles which will include thirty concerts. She will return to America at Christmas time and will be heard with the New York Symphony in January.

Picturesque Bayreuth is the scene of the second snapshot, in which we see, from left to right, Ernest Urchs of Steinway & Sons, Siegfried Wagner and his wife, Michael Balling and Dr. Carl Muck. The two latter were conductors at the Festspielhaus this summer, Mr. Balling leading the "Ring" Cycle and Dr. Muck "Parsifal" and "Meistersinger." The picture also has a sentimental interest owing to the fact that it was taken shortly before Mr. Balling died.

Promenading down the Champs Elysées we find Tofi Trabilsee, vocal teacher, with his assistant, Pauline Taylor, who spent the summer abroad revisiting Paris, Milan and other Old World musical centers, where Mr. Trabilsee's pupils are appearing in concert

and opera. Mr. Trabilsee also visited his parents and kin in Syria. He returned recently to reopen his New York studio.

### Sailing, Ever Sailing

Crossing the ocean is like sailing a little boat in the bathtub so far as Germaine Schnitzer, pianist, is concerned. Following her American season, she went abroad for the summer to concertize and rest. In the snapshot she is seen with her daughter on the beach at Deauville. And now, after a flying trip to Montreal, Mme. Schnitzer is off again for a season abroad, beginning with her series of "romantic recitals" in London.

"An opera a season" seems to be the motto of the prolific Charles Wakefield Cadman, whose "Garden of Mystery" was given last season and whose "Witch of Salem" is scheduled for performance in the near future. Mr. Cadman finds plenty of time, however, to enjoy the companionship of his multitude of friends, among whom are Patrick O'Sullivan, pianist and composer, of Memphis, Tenn., and Herbert Summerfield, pupil of Mr. O'Sullivan. Mr. Cadman is in the center of the picture, taken at the Cadman home, "Sycamore Nook" in Hollywood, Cal., recently.

When Fritz Reiner, conductor of the Cincinnati Symphony, had concluded his engagement at the New York Stadium, he slipped away to Bermuda for a short rest. Down there, you know, automobiles are not permitted, an ancient atmosphere being carefully preserved. Hence Mr. Reiner is seen taking some fresh air in a popular vehicle called the "buggy." Incidentally, they don't have straw hat day in Bermuda, the "chauffeur" informed his passengers.

Another good old-fashioned means of transportation, without the buggy, which is the method employed by Max Jacobs, violinist, when he recently visited his

pupil, Dr. Beebe, in his summer home at Hampton, N. J. Mr. Jacobs found bareback riding through the fields as much fun as a circus. Dr. Beebe, besides being an exceptionally good amateur violinist, is an expert violin maker and restorer. In the picture are Mr. Jacobs, Autumn Fyke, mezzo-soprano, and the Doctor.

Next comes the Zimmer Harp Trio, taken at Lake Nipmuc, Mass., where they are preparing for their usual tours. Van Vechten Rogers, vice-president of the National Association of Harpists, spent a few days as the guest of Miss Zimmer and is seen going over one of his manuscripts which will be presented by the trio. Assisted by Tom Williams, Welsh baritone, they will make two long tours, through the East and Middle West until January and then to the Southwest and the Pacific Coast until April. From left to right, the group includes Miss Zimmer, Louise Harris, Gladys Crockford and Prof. Rogers.

### An Elusive Cat

"Pussy cat, pussy cat, where have you been?" asks Margaret Northrup, soprano, whose nine-year-old cat, "Patsy," disappeared for a few long hours recently from the Northrup home in Washington, Pa. A somewhat larger pet is that of Helen Teschner Tas, violinist, who is seen riding her favorite horse through a little village on the coast of France, where Mrs. Tas spent an enjoyable vacation.

With artistic hiking sticks, carved by the young Huckleberry Finn in the center of the snapshot, Susan S. Boice, vocal teacher, and a friend started out from their camp in the foothills of the Berkshires and took a "steep walk." Miss Boice and several of her pupils gave Sunday evening recitals this summer for the enjoyment of other cottagers on the lake. Now she is back in her New York

studio and ready to begin a heavily scheduled season.

### "Good-by, Summer"

One last look at the surf and Sascha Fidelman, violinist, turned his back upon the summer scene and returned to New York to resume his teaching and fulfilling of engagements. Mr. Fidelman was concertmaster and soloist of Mantia's Symphony at the Arcade, Asbury Park, this summer. Another violinist who also steals a final glance at the waters growing cold is Barbara Lull, who spent her vacation at Woods Hole, Mass.

There are two violinists, however, who know no winter. These are Max Rosen and Bernard Sinsheimer, who wander about the grounds of the latter's estate in Crestwood until the snow flies. Of course, Mr. Sinsheimer has begun his teaching again, and we shall soon hear the Sinsheimer Quartet and Mr. Rosen giving a number of new violin works. But until they are storm-bound they will not surrender to the hibernal enemy.

It is the same with all of us, for, once we surrender, it will take a long time to get thawed out! H. M. MILLER.

### Reiner to Lead Philadelphia Forces as Guest

CINCINNATI, Sept. 26.—Fritz Reiner, conductor of the Cincinnati Symphony, has accepted an invitation to lead the Philadelphia Orchestra in February as guest conductor. Rabbi James G. Heller will edit the program notes for both the Cincinnati Symphony and popular concerts.

PHILIP WERTHNER.





**New York's Opportunity to Make Music in Its Own Way—A Tale That Was Left Out of the Arabian Nights—Critical Disappearance Acts Losing Their Zest—One Way of Making Scribes Realize Their Importance and of Putting Employers in Their Place—La Cavaliere Discovers Secret of Holding Affections—Consequences of Taking Jazz to the Jungle or Vice Versa.**

Dear MUSICAL AMERICA:

Musicians and politics have been strangers until recently.

In the ancient days the partnership of State and the artist created the golden eras of sculpture, architecture and other arts.

That was long ago.

Nowadays about the only time the musician and the politician—I mean by politician the administrators of public affairs—come together is before election. The candidate stuffs a bunch of cigars into the musician's pocket, slaps him on the back, pronounces him an intelligent, loyal, deep-thinking student of affairs—and passes on to the next voter.

Of course, the musician is not always such a meek, complaisant citizen.

I have in mind several hard-fought political campaigns, in Baltimore and Jersey City, for example, in which music and musician played prominent rôles.

Even as I write a movement is under way in a certain State to organize all the music-lovers and musicians into a body in order to elect an official who has displayed a friendly attitude.

All friends of music have been gratified at the sympathetic and remarkably intelligent interest taken in good music in official circles in New York City.

Regardless of political creed, music-lovers have been gratified by this genuine cordiality.

As the matter stands, the people of New York have been promised a Music and Industrial Art Center, an institution which would have the cooperation of every musician in the country.

Such men as Irving T. Bush, Henry Taft and Dr. Kunz, and a score of others, have indorsed the plans and promised practical support. The site has been selected, and all that is required now, I believe, is the creation of an autonomous body which will go ahead with the actual work, a group which will be permitted to execute the ideas agreed upon by the foremost musical authorities without any handicap of political expediency.

The Music and Art Center plans have been worked out so far that I do not doubt for a moment they will be realized. And the realization of such a project will be an everlasting monument to the men and women who made it possible.

For the present the Music and Art Center plans are fogged by the clouds of smoke hanging over the political arena. This delay may be irritating to

those who want to have ground broken by early spring, but it is not serious.

I am gratified that Dr. William C. Carl has just made public the result of his survey abroad in the interest of the committee.

The man who conceived the musical movement, who brought about the musical awakening of the municipality of New York, is the City Chamberlain, Philip Berolzheimer.

Instead of supporting a symphony, like the late Major Higginson or Mr. and Mrs. Charles P. Taft this ardent music lover devotes his time and purse to musical enterprises which are civic in scope.

The Free Open-Air Opera season, which is promised as an annual event, and park concerts of a high character are some of the musical ventures abetted by Mr. Berolzheimer and the Mayor's Committee on Music.

The caliber of the musicians composing Mr. Berolzheimer's committee assures the musical world of wholehearted, devoted service to the cause.

Mr. Berolzheimer has pointed the way. It now remains to be seen if the largest city on earth will build on this foundation and realize to the full the benefit of good music for the masses, regardless of politics, creed or previous servitude.

Every artist that has made a professional tour of the Oriental lands has one thousand and one tales to tell.

Some stories concern certain forms of affectionate Oriental fauna which attach themselves devotedly to visiting musicians—I feel scratchy at the very recollection.

Other yarns bear on the weird instruments used in many of the concert halls. As one artist put the matter, "It looked like a piano, it tasted like a piano, but it was not a piano."

The stock of these narratives is now enriched by the return of Mabel Garrison and Edward Johnson (ex-Eduardo Giovanni) to this continent. I will give you only a sample:

At one of their concerts, somewhere in the land of Kim, the artists had won their customary ovations (their managers will vouch for this point).

Well, either Mrs. Siemomn or Eduardo—or was it Mr. Siemomn, Mabel's accompanist-pianist-husband—was bowing to the ground in acknowledgement of the overwhelming applause (again the management verifies the statement) when a dark object crawled upon the stage.

No artist likes to share the footlights with another, especially if the rival happens to be a long, fat serpent—which this was!

The snake—I forget if it was a boa constrictor or an ordinary adder—arched his neck and drew back his lips, revealing a full set of teeth. In other words, the newcomer on the program acted like any soprano taking a bow.

Then he wiggled his tail and sailed off through the wings with a disgusted expression hanging about his face. Dissatisfied, I suppose, with the scanty applause and jealous of the attention given to Miss Garrison.

Later it developed that the visitor was a prominent New York music critic who happened to be visiting the Far East.

That curious custom of borrowing a critic for a season from some foreign newspaper seems doomed to failure in New York. As I have already told you in detail, the *Times*' experiment a couple of years ago turned out to be only mildly interesting—a tiny pop from a huge gun.

The *Times* guest was an excellent critic, but the poor visitor was simply not able to cope with the trying conditions.

No stranger to this land can be expected to jump into a newspaper office and promptly begin to pen symphonic poems of critical comment.

The compelling Ernest Newman, imported by the New York *Evening Post*, fared only relatively better than his British colleague, Mr. Colles.

Mr. Newman won a personal triumph, but it is dubious if the *Post* shared in the distribution of honors.

First of all, Mr. Newman in his righteous wrath lashed the musical waters furiously.

The gentle readers nourished on thirty-five years of the sound but ever kindly Henry T. were shaken and alarmed when they heard the racket.

They seized their daily copy, but not in the calm manner befitting contempla-

tive Pro Bono Publicos who have been digesting the *Evening Post* for the past half century. It was rather in the manner of a motion picture queen springing at her morning ration of heroin—or just what do they use in the movies nowadays, Dr. Riesenfeld?

When Ernest coolly sailed back to Manchester at the end of the hunt, these tottering readers moaned piteously.

Deprived of their stimulant they turned in vain to Paul Rosenfeld, Carl Van Vechten and other vendors of musical narcotics. It was like upstate cider after tasting *Lacrimae Christi*, like prohibition ale after bootlegger's gin.

Result: the old readers of the *Post* died a miserable death and the circulation department lost—I forget how many thousands of readers.

For a time it has been suspected that the *Post* editors intended to repeat the guest critic experiment this season. The name of a noted British critic has been used freely in these rumors, so definite were the reports.

And now it turns out that the present music department of the venerable *Post* will be piloted by a native reviewer.

I cannot say who the new critic will be but in any event, so long as he is up to the standard of *Post* ability, the musical public will appreciate the change.

Happily the now-you-see-him-now-you-don't policy of hiring music critics has been tried and found wanting.

When Mr. Thomas, owner of the New York *Telegraph*, and the editors of that newspaper made it possible for Theodore Stearns, the music critic, to hie off to Capri for the purpose of completing his opera, "Atlantis," they set a good example for other publications to follow.

If reports are true two more New York newspapers are contemplating good deeds somewhat along the lines suggested by the *Telegraph's* treatment of its critic.

The *World* has already released Deems Taylor in order that he may complete his opera for the Metropolitan. It has never been officially announced but rumor has it that Mr. Taylor is now simply on a leave of absence, for a good part of the new season.

Then I hear the *Times* and the *Tribune* managements will underwrite special musical research projects. This might mean that either Mr. Aldrich or Mr. Downes be permitted to perform some scholarly service for the *Times* readers, in Europe or elsewhere or that Mr. Gilman, or possibly Mr. Perkins, the assistant critic, might be authorized to labor in the musical vineyard outside of the *Tribune* office. I trust the reports are correct.

If these things come to pass the music critic's life will not be such an unhappy one. I can picture the day when the man in search of a job as critic will stroll into the New York managing editor's office and begin as follows:

"I understand you have a vacancy in your music department?"

"Yes, sir."

"Well, I might consider accepting the place."

"Yes, sir?"

"I am a composer as well as a literary man. I presume you would undertake to send me to Greece, or the Riviera—I shall decide later—that I may complete my newest opera?"

"Well, er—"

"I am also a musicologist of distinction; Carl Engel and Oscar Sonneck and the other fellow agree that I have few equals. Your paper will, of course, be willing to finance my research work for three or four months each winter?"

"I can—"

"I am quite prominent as a lecturer as you are doubtless aware. Naturally you will permit me to continue with my labors in this field, and perhaps arrange a little international tour for me?"

"If you will let me speak, sir. Of course we shall do everything to make you happy with us. I would be delighted to have you begin immediately and—"

"Excuse me, but I do not believe I would care to be with you. Your English is atrocious, your eagerness is ill-mannered. Besides, I have several better offers from newspapers in Brooklyn and Jersey City. Good afternoon."

A western singer very kindly has written me in much detail regarding the controversy over rival orchestral conductors in his city which was touched upon in these columns some weeks ago. He has supplied me with a list of six reasons

why "department store censorship of newspaper criticism" had nothing to do with the case, and I have no doubt that some or all of his points are well taken, though his letter makes it clear that he, too, is a partisan.

However, in the interim, the embroglio which had involved the music patrons of this city in such a way as to be anything but healthful for the progress of the art, has been brought to a singularly happy solution, and I believe that my friend, the tenor, will agree with me that the sooner the original controversy is forgotten the better, and that here is a shining instance of the wisdom of permitting sleeping dogs to lie.

Speaking of Parisian tales, I read another dispatch from that fair city. Lina Cavaliere is to open a beauty parlor off the Champs Elysées. She reached this decision, so I read, after an investigation had shown her that "women are realizing more than ever that they must use beauty ointments and balms to hold the affections of friends and lovers, as did the women of ancient Egypt, Greece and Rome."

The dispatch does not state if her equally famous husband, Lucien Muratore, the great actor-tenor, will assist Lina in her enterprise; but I suppose not.

In any event, I know the beautiful singer, now just over the half-century mark, will have the complete sympathy of her husband, for the Cavaliere-Muratore union is one of the most noteworthy matrimonial alliances in operadom.

So, no matter what the lovely Lina and her husband may do, they shall have my most cordial support—even in this adventure to "use beauty ointments and balms to hold the affections of friends and lovers."

My morning paper prints these black headlines: "Congo Jazz Theme Thought Fatal to U. S. Composer; George Antheil's Friends Alarmed Over Failure to Hear From Him Since He Left for African Wilds."

The composer, you may recall, is a patriarch of some twenty winters—the last half dozen spent in Paris producing works which won the respect of the ultra-modernists and the withering scorn of those strange, almost extinct creatures, the melodists.

It would be distressing if a lion had swallowed this promising youth—distressing for the composer, I mean.

I have by no means given up hope for the composer's safe return. In fact, I should not be surprised if the front pages of our newspapers recorded the following event any day: "Boy Composer Flees Savages—American Beethoven Rescued in Africa After Probing Jazz in Jungle—Will Make U. S. Tour."

I sincerely trust that this is merely another of those entertaining cable dispatches made in Paris and sold everywhere, says your

*Mephisto*

#### London "Messiah" Performance Meets Obstacles

LONDON, Sept. 12.—When the Philharmonic Choir recently announced its intention of performing "Messiah" in the Albert Hall, it was not anticipated that any obstacle could arise as to performing rights for this venerable masterpiece. But the Royal Choral Society objected on the grounds that it had been accustomed to give this work annually in that hall and that the other organization would "steal its thunder." The Philharmonic compromised by engaging another hall.

#### British National Opera Begins Fall Tour at Leeds

The autumn tour of the British National Opera Company began on Sept. 14 at Leeds. To the standard repertoire "Cupid and Coffee," the title given to the operatic version of Bach's "Coffee Cantata," has been added. The operatic work has been enlarged and elaborated by the addition of movements from other of Bach's compositions to include material for chorus and corps de ballet. Professor Sandford-Terry has been responsible for the compilations and Percy Pitt for the orchestration.





# WEEKLY SURVEY OF EUROPE'S MUSIC



## Continent Astir with Plans for Season of '25-'26

LEO BLECH will revive Johann Strauss' rarely produced opera, "Ritter Pasmann" this winter at the Vienna Volksoper in honor of the centenary of the composer's birth.

Max Ettinger has finished an opera, "Clavigo" after the book of Goethe.

Novelties of the coming season at the Hamburg Stadttheater include Winter-nitz' "Der Brautschatz," Respighi's "Sunken Bell," Busoni's "Dr. Faust," Janacek's "Jenufa." There will also be revivals of Mozart's "Idomeneo," Gluck's "Iphigenie auf Tauris," Cimarosa's "Il Matrimonio Segreto," Adam's "Die Postillon von Lonjumeau," Marschner's "Vampyr" in the Pfitzner revision, Lortzing's "Zar und Zimmermann," "Undine," "Waffenschmied," and "Die Beiden Schützen," Flotow's "Stradella," Smetana's "Bartered Bride," and Verdi's "Don Carlos."

The new Intendant of the Cassel Theater, Paul Bekker, announces the following additions to the usual repertoire for the season 1925-26: Pfitzner's "Arme Heinrich," Busoni's "Turandot and Arlecchino," Tchaikovsky's "Pique Dame," Janacek's "Jenufa," Gluck's "Armida," the Paris version of "Tannhäuser," Béla Bartók's "Holzgeschnittener Prinz," and Adam's "La Poupée de Nuremberg."

Erich Wolfgang Korngold has finished his new opera, "Das Wunder der Heliane," after the poem of Hans Kaltnecker. Korngold also arranged the new edition of Johann Strauss' "Nacht in Venedig," which had a première in its revised form recently at the Carl Schultze Theatre in Hamburg.

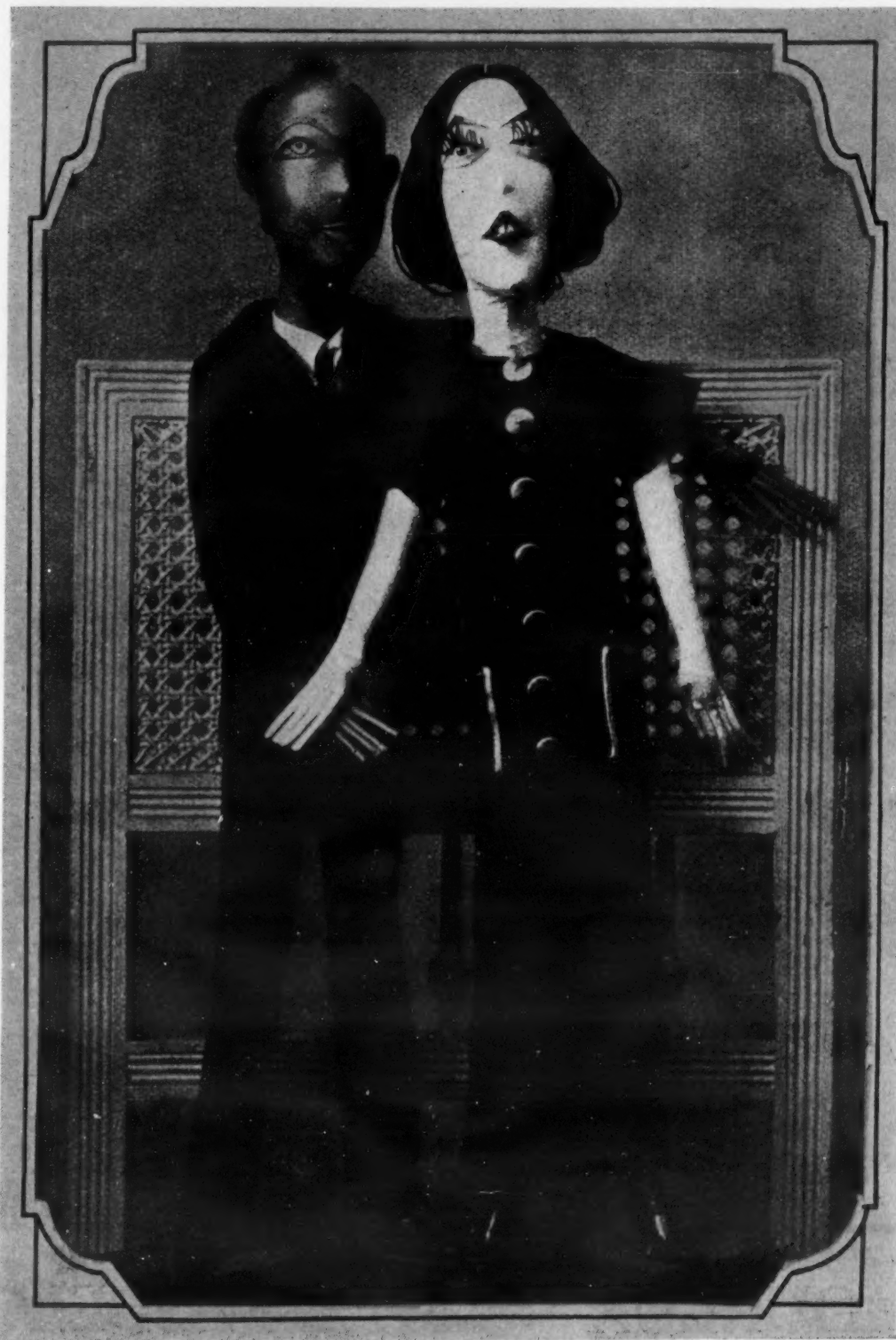
Simultaneously with the Italian première at La Scala of Puccini's posthumous "Turandot" the first German performance of the opera will take place at Dresden, according to Fritz Busch, the director of the Staatsoper.

The Dresden Philharmonic, Eduard Möricke director, also has an interesting list of novelties for the winter, which includes Max Trapp's "Second Symphony," Hermann Unger's symphonic poem, "Jahreszeiten," Paul Graener's "Divertimento" for small orchestra, Schönberg's arrangement of two choral pieces of Bach, Hans Gál's "Overture to a Marionette Show," Wetz's Second Symphony, "Schjeldrup's Second Symphony (German première), Busoni's Violin Concerto, Czarniawski's Piano Concerto, and Walter Braunfels's "Neues Federspiel."

Sascha Guitry, French actor-play-

### Margate Celebrates Fifth Annual Festival

MARGATE, ENGLAND, Sept. 12.—The fifth annual Festival of Music opens in the Winter Gardens tonight with an orchestral concert conducted by Bainbridge Robinson, musical director of the municipality. It closes next Thursday with a ballad concert. The nightly programs show much variety. This evening Maurice Besly will conduct the first performance of his Suite, "Romanesque," after Rostand. There will be an Elgar concert on Tuesday, with the baton in the hands of the composer. On Monday Sir Hamilton Harty, and on Wednesday Sir Landon Ronald, will conduct an orchestra especially augmented for these evenings. Dorothy Greene, Lionel Tertis, Harry Peterson, Alfred Barker, Muriel Brunskill and Maurice Cole are among the soloists, and tomorrow John Goss and the Cathedral Male Quartet are down for "Sea Shanties."



"RICHARD STRAUSS AND HIS WIFE"

Rag Dolls Exhibited by the Artist, Marie Wasilieff, at the Exposition des Arts Decoratifs, Paris. The Photograph Is Reproduced from "Der Querschnitt," One of the Newest of Germany's Advanced Literary and Art Magazines

wright, plans to write an operetta based on the life of Mozart, with a score arranged from Mozart's music, in which his wife, Yvonne Printemps, the popular Parisian music comedy star, is to take the part of the young composer.

Paul Klenau has completed an opera on a comedy of Sheridan's. R. St. Hoffmann has arranged the libretto.

The fiftieth anniversary of the founding of the Association of Dutch Musicians will be celebrated from Oct. 15 to 18 in Utrecht. The numerous organizations taking part include the Madrigal Vereining, Sem Dresden conductor; the Dutch String Quartet, the Utrecht Stedelyk Orchestra under Goert Cornelis, and various Utrecht choirs. The soloists include Willem Pyper Carl Oberstadt, Van Sigtenhorst Meyer, and Mari Loewensohn. The program will be limited to music by Dutch composers.

Ernst Krenek, together with Heinrich Kroller, has written a ballet, "Mammon."

The Bruckner Society of Berlin, Felix M. Gatz, director, will again give a cycle of seven orchestral and choral concerts in the Hochschule für Musik this winter. Symphonies No. 4 to 9 are scheduled, as well as the masses in E Minor and F Minor. The soloists will be Carl Friedberg, Frieda Kwast-Hodapp, Hans Basermann, Mihail Wittels, Mortiz Mayer-Mahr and Heda v. Debicka.

The International Pantomime Society, Max Reinhardt director, will present "Till Eulenspiegel" as a ballet. Hugo von Hofmannsthal is arranging the action to the score.

The former 'cellist of the Amar-Hin-

demith Quartet of Frankfurt, Maurits Frank, has joined the faculty of the Prague Deutsche Akademie, as will the erstwhile concert master of the Hamburg Opera, Leopold Kramer, who becomes a member of the violin faculty.

At Mézières, near Lausanne, Switzerland, the Théâtre Romand du Jorat recently produced Arthur Honegger's new music drama "Judith," based on the Apocrypha. The book is by the poet René Morax who assisted the composer in his "Le Roi David."

Competitions of all kinds have been arranged for the second Glasgow Eastern Musical Festival, to be held in the last week of November.

For the coming season of the Royal Flemish Opera at Antwerp the following premières are announced: "Marieke van Nijmegen" of F. Uytendoven, "De Geest" of Edward Verheyden, and "Klass in't Luilekkerland" of J. Dohet. Novelties also include Aubert's "La Forêt Bleue," "Rosenkavalier," "Taifun" of Theodor Szanto, Alfano's "Legend of Sakuntala," Paul Gilson's "Princess Zonneschijn," and Edward Verheyden's "Heibieke."

Clemens Krauss will produce Schönberg's "Erwartung" and Pizzetti's "Deborah e Jael" at the Frankfurt Opera House.

Arthur Schnabel will conduct a piano class at the Staatliche Hochschule für Musik in Berlin this winter.

Kapellmeister Karl Elmenreich of Aachen will succeed Robert Heger who has gone to Vienna at the Munich National Theater.

## Promise Novelty and Revival for Winter to Come

Franz Neumann has been appointed director of the Czech National Theater in Brünn.

The Dresden Bach Verein, Otto Richter director, promises the B Minor Mass, the Christmas Oratorio, the St. John and St. Matthew Passions, and a number of oratorios for performance this year.

The city of Münster in Westphalia opened the Westfälische Akademie für Bewegung, Sprache, und Musik on Sept. 15. The school, formerly the Hochschule für Musik, is being reorganized under the general direction of Rudolf Schultz-Dornburg, the composer and conductor. Schultz-Dornburg recently married a Münster actress, Ellen Maria Hamacher.

Kurt v. Wolfurt has finished a comic opera, "Der Tanz um den Narren," with a libretto by Frank Thiess freely adapted from Molière.

Otto Klemperer will conduct a series of concerts of the Berlin Philharmonic this winter.

A new work, "Emden," by the Java musician, Linda Bandara, will be presented by the Vienna Philharmonic this season. The composition is a symphony for full orchestra. At present a number of original Javanese instruments are being constructed in the musical workshop of the Sultan of Djocja and will be brought to Vienna for use at the première.

Herman Scherchen, founder of the Leipzig Orchestra, will conduct twelve concerts of that organization's winter series. His programs include the very old as well as the most modern of composers.

The Vienna Operntheater opened on Sept. 1 with "The Queen of Sheba," Franz Schalk conducting. The following day Robert Heger made his first appearance with the organization conducting "Zauberflöte."

Other operas of the first week were "Butterfly," "Carmen," "Rigoletto," and "Meistersinger."

The same day the Vienna Volksoper reopened, Leo Blech conducting, with "Carmen." Karin Branzell, Rudolf Laubenthal, and Michael Bohnen sang the leading rôles. "Flying Dutchman," "Aida," "Butterfly," "Fledermaus," "Meistersinger," "Zigeunerbaron," "Lohengrin," "Mefistofele" and "Tales of Hoffmann" followed the opening, in the order named.

### Covent Garden May Enlist Hallé Orchestra

LONDON, Sept. 15.—A substantial rumor is agitating London orchestral circles that negotiations are proceeding for the engagement of the Hallé Orchestra of Manchester for the next season of grand opera at Covent Garden. The Hallé Orchestra was founded in Manchester by Sir Charles Hallé about fifty years ago. Dr. Hans Richter was its conductor for many years until his death in 1911, when he was succeeded by the late Michael Balling. Sir Hamilton Harty was later appointed to the leadership of the orchestra and has brought it to a condition of remarkable prosperity. It is probably the finest ensemble in England today, and the programs of its weekly Manchester symphony concerts are certainly more attractive than anything to be offered in London during the present season. Sir Hamilton has, moreover, contrived to survive each of the past four seasons without financial loss.

H. S. G.



# WHAT PARIS CRITICS SAY ABOUT MACMILLEN



Photo by Geo. Maillard Kessler

AS SOLOIST WITH  
**LAMOUREUX** and **PASDELOUP**  
ORCHESTRAS

**PAUL LE FLEM and PIERRE de NERAC,**

Respectively, two famous French Critics, in  
**COMOEDIA**, June 29, 1925.

"THE Symphonie Espagnole was presented by Mr. Macmillen with exquisite taste and authority."

"THE principal interest in these concerts was incontestably the violinist, Mr. Macmillen. This artist played the Symphonie Espagnole of Lalo and the d'Erlanger Concerto with a big personality and great sensibility. To an impeccable technique he joins a large distinguished tone, and his success was so considerable that we believe Mr. Macmillen is returning next season to play again at one of our great symphony concerts."

**P. COUSIN**, Celebrated French Critic, in  
**LA LIBERTE**, June 29, 1925.

"THE success of the celebrated violinist, Macmillen, interpreter of the Symphonie Espagnole of Lalo, was very great. The audience appreciated and applauded the beautiful sonority of his tone, the clarity of his playing and the musical intelligence of his interpretation."

**HENRI AIME**, in the  
**COURRIER MUSICAL**, July 1, 1925.

"MR. FRANCIS MACMILLEN played the Symphonie Espagnole in a personal style and with great vehemence and intensity. I have never heard the andante interpreted with so much sweetness and persuasion."

**EDWARD CUSHING**, Paris Staff Correspondent, of the  
**BROOKLYN, N. Y., EAGLE**, July 1, 1925.

"MR. MACMILLEN played the Lalo Symphonie Espagnole in his usual charming manner and the audience rewarded him with a riot of approbation."

**M. JOSEFY** in the  
**PARIS EDITION OF THE NEW YORK HERALD**, June 22, 1925.

"THE interpretation of Lalo's Symphonie Espagnole by Francis Macmillen, the American violinist, occasioned one of the longest, loudest and most spontaneous ovations recently accorded a musician in Paris."

**EDOUARD TROMP**, in the  
**EXCELSIOR**, June 25, 1925

"THE Symphonie Espagnole of Lalo brought out in Mr. Francis Macmillen, the soloist, a profound knowledge as well as a vibrant eloquence."

**FIRST NEW YORK RECITAL — CARNEGIE HALL MONDAY EVE OCT. 19**

**NOTE:**—Prior to January 1st, 1926, Macmillen has been engaged for recitals in the following cities: Reading, Pa; Hagerstown and Cumberland, Md.; Clarksburg, Charleston and Huntington, W. Va.; Louisville, Ky.; Evansville and Vincennes, Ind.; St. Louis, St. Joseph, Moberly, Nevada, Warrensburg, and Sedalia, Mo.; Fort Scott, Neodesha, Independence, and Winfield, Kan.; Bartlesville, Okla.; Fayetteville, Little Rock, and Hot Springs, Ark.; Houston, Galveston, and Beaumont Tex.; Lake Charles, Lafayette, and Baton Rouge, La.; Natchez, Miss.; Grinnell and Davenport, Ia.

**SOLE MANAGEMENT: HAENSEL AND JONES, AEOLIAN HALL NEW YORK CITY**



## Writers of Today Run Gamut of Emotions in Musical Scenes from "Best-Sellers"

[Continued from page 3]

of music's color as a background for his portraiture, unsurpassed, of the Forsytes. *Old Jolyon* went to the opera to distract his mind. The piece was "Fidelio" and he rejoiced. . . . "Not one of those new-fangled German pantomimes by that fellow Wagner." *Francie*, acknowledged the musical Forsyte, composes songs with titles such as "Kiss Me, Mother, Ere I Die!"—and waltzes, with a sweet dip to them. "Once she turned to great and sincere work, choosing a sonata form for the violin. This was the only one of her productions that troubled the Forsytes. They felt at once that it would not sell."

When *Irene* danced with her lover, at *Roger's* party, *Soames*, her husband, looking on, it was to the "malicious music" of a certain waltz. And the resulting scene between *Irene* and *Soames* has this waltz-tune, faintly heard, as its setting. Many years after, *Soames* muses gloomily that "the musical box of his nursery days used to play the 'Harmonious Blacksmith.' Now the electric piano played 'The Wild, Wild Women.' All progressing to the grave." . . . That electric piano plays "a dark tune, with a thum and a throb" on the night when his daughter *Fleur* learns that she may not marry *Jon*, the divorced *Irene's* son, on whom *Fleur's* heart is set. And as he listens, tragically frightened, *Soames* hears *Fleur* play that tune over and over. "It died and was renewed and died again," like the storm in the girl's heart or the bitter memories in her father's.

### A Symphonic Romance

Hugh Walpole's *Lucy Moon* in "The Thirteen Travelers" succumbs to love at first sight at a symphony concert. The half-articulate confusion of that love, with her emotional response to the music, is cleverly woven. The conductor raised his baton, and "released upon the air the accustomed harmonies of 'Ruy Blas.' That flooding melody of sound was the loveliest discovery." *Lucy's* aunt is set before us as one who doesn't "approve of their playing Brahms. . . . Because he was a German if there ever was one. But you won't understand him, anyway. He's one of the most difficult of the composers, although he is dead." Then the picture of the aunt is complete.

In another story, at a prizefight, the quick blows, right and left, are "like a piece of music." In "Fortitude," *Mr. Gottfried*, the bookseller's assistant, with his friend, *Mr. Lutz*, who played the cello, and others, introduce the hero to the sextet that Brahms wrote when he was nineteen, "and it came straight from the heights of Olympus if any piece ever

did." And they played it divinely; and they were anarchists, and they threw bombs.

Walpole's "Golden Scarecrow," most exquisite dreaming-back into a child's soul, has for its background what every city child, rich or poor, remembers as the accompaniment of his first years; whether it drifts into a luxurious nursery window, or livens the dark of a garret—the sound of the street-organ.

### "Crome Yellow" Chromatics

Aldous Huxley does not give us either in "Crome Yellow" or in "Antic Hay" a hint of the precise yet metaphysical grasp of music he shows in his short story, "The Young Archimedes." Every inch of it is packed with love of music and of children; with the understanding of both. *Guido* is the six-year-old child of the Italian landlord, and a musical prodigy. None the less is he one of the most moving, lovely and real of children in literature. His father and brother would like "Lucia" on the gramophone; but *Guido* begs for the Bach Double Concerto, not knowing even its name. He is given a piano, and he composes little canons; but, finding there is an absolute principle of music called mathematics, he loses interest in the relative form. His Euclid is everything to him. When a selfish woman literally steals the child to exploit his musical gifts, he dies of homesickness and of longing for his "book."

Rose Macaulay knows *Potterism* and *Dangerous Ages* and *Orphan Islands* and all that; and recounts very brilliantly her story of life, as it looks to her, in "Told by an Idiot." But music seems to say little to any of her characters. They are all so very modern, whether born in London of the 'eighties, or on a desert island; and they are a little modernly hard against anything that looks like an emotion. Music might make them feel something; and Rose Macaulay's characters would hate that so! It is true, *Rome*, the girl who already sported a single eyeglass in the 'eighties (was she born with it, one wonders?) goes to concerts with her Russian lover. But one feels that *Rome* only heard music as a part of her immense disdain for humanity. And there is *Gerda*, in "Dangerous Ages," who "realized that there were other things than sex. . . . There was . . . dancing and swimming and music and politics and economics"—which somehow strikes the keynote both of *Gerda* and the book.

Rebecca West, in her unforgettable "Return of the Soldier," has coined some arresting phrases about music. For example, "The desolate merriment of an inattentively-played pianola," while the two women wait for *Chris*. . . . "How sad dance music has sounded ever since

the war began!" she says, seemingly missing the sadness that all dance music holds. A Saraband by Purcell she calls "A jolly thing that makes one see a plump woman dancing on the sanded floor of some old inn; a world of sunshine and May lanes all about. . . . Music empty of everything except laughter and simple greeds and satisfactions and at worst the wail of unrequited love." . . . *Chris's* mental state is literally put in a nutshell when he says: "I hate all people, man and woman, that sing." You know it to be akin to Swinburne's morbid: "I shall hate sweet music my whole life long."

In "The Judge," *Ellen Melville* is happy at the thought of soon hearing *Frederic Lamond's* "strong hands beat out the music." Which gives us a key to *Ellen's* psychology. Later a marvelous description of a musical family.

. . . "A double-chinned, swarthy Madame and her three daughters. . . . who sat about on deck nursing musical instruments tied with grubby scarlet ribbons, silent and despondent as though they were so addicted to public appearances that they found their private lives an embarrassment."

### British Vignettes

May Sinclair's description of the music-study of *Mary Olivier* can only have been written by a musician. *Mary* was "lured by Beethoven and Schumann and Chopin" to stay at a school that she hated. . . . "She exulted in her power over the Polonaise." (Chopin's Fontana.) "Nothing could touch you, nothing could hurt you, while you played." . . . When *Mary* is trying to learn the Sonata "Appassionata," it is said: "The sonata was sounding inside of you, trying to make you play it, giving you no peace." . . . "Sometimes the wounded, mutilated *Allegro* would cry inside of you all day, imploring you to finish it, to let it pour its life in joy." A moving description of the young girl's inspired playing of the "Moonlight" Sonata is dramatically interrupted by the news of her father's death; and the brutally refined, jealous cruelty of her mother, the theme of the story, is never more subtly hinted at than in the episode of the apparently accidental ruin of *Mary's* piano. Miss Sinclair's treatment of musical ideas in this book alone would be sufficient to show her to us, not only as the musician born, but made.

Katharine Mansfield's lovely, fragmentary studies in various psychologies lack sympathy for the musical type. She sees musicians apparently only as types, and from their most unattractive angle. In "The Wind Blows," where *Mr. Bullen* objectionably makes love to his pupils, there is a clever bit of writing: "The minor movement of the Beethoven began to play in her head, the trills long and terrible like little rolling downs." But it lacks the soul of the thing, just as the characters do. "Mr. Peacock's Day" is another study of a musician as a cad; this time he is a

[Continued on page 13]



## QUEENA MARIO

"She sings as though there were a thrush in her throat."

N. Y. Eve. Post.

### FALL TOUR OCT.-1925

- Oct. 5—Marion O.
- 6—Delaware, O.
- 9—Carthage, Mo.
- 12—Appleton, Wis.
- 14—Fargo, N. D.
- 15—St. Paul, Minn.
- 16—Duluth, Minn.
- 21—Indianapolis, Ind.
- 20—Oberlin, O.
- 23—Ottawa, Ont.
- 27—New York

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# ANNA CASE

America's Favorite Soprano

Leaves October 1st for 5 months recital tour returning February 10th, 1926. Visiting South, South-west, Pacific Coast and Hawaii.

Miss Case's triumphs in Berlin and Hamburg last summer are eloquently indicated by the press.

[Translated by Frederick H. Martens]

WELT AM MONTAG, Berlin, May 18, 1925.

MAKE note of the concert singer Anna Case of New York as one of the most important artistic revelations of my life. Anna Case casts both the soulless mermaid of song and the Andromache who breathes for the chill of the oratorio style completely in the shade with her sparkling intelligence and flaming ardor. She is mistress of the most varied styles: the Italian of the 17th century; the German of the 19th century and the Anglo-Saxon, Scandinavian and Russian of the modern age. It is impossible to forget her, standing on the platform in Beethoven Hall, in light-illuminated beauty, quite unconsciously transforming herself into the various figures she made live in song. In Stradella's "Pieta Signore" her voice suggested the charming progression of feminine feet crossing a brook, stepping from stone to stone. In Brahms' song of the dying girl, her "Immer leiser" (Ever softer) touched all hearts with its sincerity. In Schubert's song, "Der Hirt am Felsen," accompanied by Essberger's clarinet, she let her shout of joy ring out among the hills with all youth's spontaneity. And in Kjerulf's "Synnove's Song" her whole inner self is poured out in a cry of love's longing, while in Farley's gripping "Night Wind" she made every soul in the audience quiver with the grisly horror of its night of storm.

BERLINER ZEITUNG AM MITTAG, May 13, 1925.

Miss Anna Case has a superbly cultivated soprano voice of purest intonation. Her Brahms interpretations were intelligent, phrased with real musicianship. She is a credit to America.

Adolf Weissmann.

DIE ZEIT, Berlin, May 9, 1925.

Most interesting was the opportunity afforded of making the acquaintance of Anna Case, of New York. The first thought was: Alas, footlights? A mere "stage effect"? Yet no sooner had the singer opened her mouth than one was captivated. Anna Case is an artist beyond all cavil. I am not liberal with the word "artist;" not every one who cultivates an art is an artist. Yet Anna Case obviously draws on the depths of a sentient heart. . . . Only the true artist can harmonize the feeling and plasticity of form which make up a lyric picture, and Anna Case touches this truest art. Her soprano voice is very lovely and obeys a technically conscious will with exactness and flexibility. And so the name of Anna Case remains a happy memory.

Alfred Schattmann.

NEUE PREUSSISCHE KREUZ-ZEITUNG, Berlin, June 5, 1925.

A bel canto singer in the true sense of the word is Miss Anna Case, of New York, who sang old Italian songs as well as a number of lieder in Beethoven Hall. The owner of admirably trained vocal resources, she stressed in particular that beauty of tone-production which the Italian method demands, yet this did not prevent her from attaining intensified dramatic expression when required, as, for instance, in Stradella's "Pieta Signore." Her very considerable interpretative talent, wisely controlled, was not alone manifested in serious songs, but also in Pallavicino's aria from "Claudio e Messalina" and Grossi's Aria of Ersillo, in whose tender, teasing twitterings she was especially successful.

NEUE BERLINER ZEITUNG, May 12, 1925.

Anna Case's "American" stage setting aroused high expectations. It was a pleasant surprise to find these expectations were not disappointed. The singer has a well-trained, tonally well-developed soprano voice. . . . The main point is that she knows what to do with her eminently adequate equipment, combining her admirable technical faculties with genuine musical feeling and cultivated good taste. Schubert's enchanting "Der Hirt am Felsen," with clarinet obbligato, was in this respect, no doubt, the musical climax of the evening, but in the Brahms' songs as well the singer displayed deep feeling and technical command.

DEUTSCHE ALLGEMEINE ZEITUNG, May 15, 1925.

Anna Case, an American singer who gained fame as a member of the New York Metropolitan Opera Company. Since her appearance here we, too, will not forget her name. She possesses all those advantages which make the great artist, and which so seldom are combined in one and the same person. A truly magnificent vocal organ, dramatically full and liquidly light, as much at home in pathetic numbers as in coloratura (Brahms, and Schubert's "Der Hirt am Felsen"), and an art of interpretation allow her to master the melancholy, passionate and joyous genres as perfectly as the merry, contemplative and graceful ones. One would like to have an opportunity of hearing this singer in opera. There can be no doubt but that, as a concert singer, she is equal to our own most famed representatives of the art. Her German diction, incidentally—and she sang her German songs in the original tongue—is unusually good. It need hardly be added that Anna Case's appearance in Beethoven Hall had all the earmarks of a "notable evening," and was accompanied by the continued ovations of a public whose favor had been rapidly won.

ALLGEMEINE MUSIKZEITUNG, Berlin, May 15, 1925.

Anna Case, an American Artist with very positive vocal gifts, gave an evening of arias and songs in the Berlin Beethoven Hall, into which the major part of "All Berlin" had crowded. Unquestionably the song in which she was most perfect was the tenor air from Rimsky-Korsakoff's opera "Sadko"—what preservatives did it not open!—which she gave as a final encore. . . . In Schubert's precious "Der Hirt am Felsen" she showed that the color of her voice was that of a true blue soprano.

BERLINER TAGEBLATT, May 10, 1925.

The evening of arias and songs given by Anna Case of New York excited the interest of Berlin and justly so. The external setting in itself—the footlights illuminating a sea of flowers—the singer's delightful manner and charming appearance and, above all, her voice, a soprano of the most exquisite tonal color, at once captivated the public. Her admirable breath control, which made possible the cantilena filagree-work and a beautiful crescendo and decrescendo at the very start gave Stradella's "Pieta Signore" a wonderful quality of balance. Brahms' songs were sung with vivid feeling. An absolutely virtuoso rendering was Miss Case's "Der Hirt auf dem Felsen," by Schubert, and she reached the highest points of her art in an encore, Bach's "Patron das ist der Wind." She concluded with a group of English songs. Miss Case was enthusiastically applauded.

VORWARTS, Berlin, May 7, 1925.

"One of the loveliest women gracing the concert-stage today. Her German excellent, her diction in her English mother-tongue marvelous. A radiant soprano voice, quivering with vitality, rare evenness in its middle range, intensified vocalization in its upper register. Her interpretation of Brahms' songs holds to the line of perfected, warm-blooded intimacy; her rendering of Schubert's "Der Hirt auf dem Felsen" is dramatically accented in absolute tonal balance with Essberger's clarinet accompaniment. Miss Case is a magnificent interpreter, a positive acquisition.

BERLINER BORSENBLATT, May 9, 1925.

One of the most beautiful women seen on the concert-stage. And possessed of such charm! Miss Case sang. Her high-placed soprano was so admirably trained that the old Italian arias by Stradella, Pallavicino, Boretti and Grossi, technically perfect, gave fullest satisfaction. Her breath-control, her crescendos, her register connection, head-tones, coloratura and ornamentation were such as to content the most fastidious demands. Miss Case was accorded unqualified applause. I do not remember ever having heard Brahms' "Der Schmied" sung with such wonderful perfection of rhythm.



Miss Case in Bronze. Gerard Vuerchoz, sculptor, in his Paris studio

ABENDBLATT DER NATIONALZEITUNG, Berlin, May 8, 1925.

The American Anna Case—a joy to the eye and a very source of grace—presented a marvelously trained soprano voice in old Italian songs and songs by Brahms. Breath-control, mezza di voce, equality of tone production, musical good taste satisfies the most exigent demands. The singer was universally applauded. Siegmund Pislung.

HAMBURGER FREMDENBLATT, May 13, 1925.

Miss Anna Case of New York, a singer whose name has achieved distinction in various European musical centres during the past weeks, made her appearance in Hamburg yesterday evening with pronounced artistic success as a lieder singer. She began her programme with four old Italian arias whose rendering unmistakably marked the fact that Anna Case, above all else, is a vocal artist, in other words, a singer of the type one does not meet on the concert stage every day. . . . She achieves very notable effects by the stylistic finish of an intelligently considered gift of interpretation and by a vocal technique which, instrumental in its reliability, has the fullest claim to be called "masterly," in view of its control of every detail of the art of musical phrasing, and a spiritualization of tone-production which attains the most ideal perfection. The clarified objectivity of her musical feeling and the impersonally neutral tone of her voice in the old Italian arias was entirely to their advantage in developing an exact and delicate leading of the melody-line. In the same manner the flexibility and liquid ease of a highly virtuoso and bravura coloratura ability was manifested in the numbers which called for them. The large audience showed a steadily increasing interest in Anna Case's interpretations and paid her the homage of the great success she had so well deserved.

HAMBURGER NACHRICHTEN, Hamburg, May 14, 1925.

Miss Anna Case, the American singer, presented herself in an evening of songs and arias as an artist of very high rank. She is one of those two or three out of a hundred singers who have a masterly command of vocal technique in its every phase. Her manner of spinning her tone, developing a marvelous legato and legatissimo, of annealing words and syllables with the most finished and perfected smoothness in the liquid stream of her controlled breathing, without in the slightest degree disturbing the plasticity or meaning of these words, shows the Italian school at its very best and is a veritable model. Coloratura, too, she handles with playful superiority, as proven by a radiant aria by Carlo Grossi, in which her virtuoso vocal art shone forth. . . . A most attractive personality, the artist, besides old Italian arias, offered songs by Brahms, Schubert and a tutti-frutti of American and English airs, and among her achievements Brahms' wonderful "Immer leiser wird mein Schlummer" stood out as a perfected masterpiece. The admirable artist was overwhelmed with applause.

HAMBURGER CORRESPONDENT, May 14, 1925.

A new and most delightful figure in the concert-hall is Miss Anna Case of New York. She radiates that aura which a singer must give out in order to captivate her listeners. And this charming artistic personality, whose whole manner breathes the most aristocratic poise, gave an enjoyment untroubled by the slightest qualification, as did her clear, perfectly formed tones, strung together with impeccable musical intuition to yield the most expressive melodic lines.

In her interpretation of the old Italian arias Miss Case showed herself entirely at home with the demands of the Neapolitan style. She mastered her difficult figurations with effortless ease, and provided the necessary breath control in the longer stretches, as well as admirably catching the lovely pastoral mood of her music. Here, as in her Brahms' group, the singer was able to make the very most of the soft, warm tone of her middle register as of the clear, radiant soprano of her powerful high range.

In Schubert's "Der Hirt am Felsen" she rose to so effective a climax of tone and expression, dowered the song with an intimacy and a rapture so jubilant that she revealed the very utmost possibilities of Schubert's music. . . . The audience was captivated and showed its gratitude by an ever increasing appreciation.

HAMBURGER ABENDBLATT, May 13, 1925.

The American singer, Miss Anna Case—who yesterday absolved herself of the complicated task of letting the winter concert season die out in a captivating musical chord, using her grateful vocal means, ideal foundation tone and the artistic voice modulation at her command—undoubtedly did not study in America. Perhaps not even in Italy, although the rarity of certain numbers of her programme and their unique combination might suggest the contrary. But in that lingual trinity amid which Schubert and Brahms were enthroned and among the songs sung in English there was Rachmaninoff's "Flieder" (Lilacs), the "Melancholy" and the Bach encore, Momus' air from "Phoebus and Pan." Miss Case, by the contribution of her qualitative personality, her spiritual intelligence, her sureness in the most contrasted phases of lyric development, her rich vocal resources strictly controlled, offered a continuously fascinating whole. This was due to the artistic refinement and clarification of her valuable vocal means, which their possessor controls in an abundant, intelligently equalized scale attaining the high C. Captivating in itself is the assonance of her fresh, spontaneous tone, its individuality of timbre and the economy of breath control she showed in various wonderful *tenuti*. There was also the sureness with which she impressed various contrasting pictures on the consciousness of her audience, by the development of the most delicate art and the warm irradiance of her strong individual personality. Externally, too, she was a captivating picture, gowning richly and with artistic freedom, carelessly leaning against the edge of the piano, ever in complete control of the gestures and the charming expressive mimetics which completed the artistic gift she bestowed, one guaranteed by the giver's rich abundance of vocal means and her individual personality.

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## DENVER HOLIDAY CLASSES ATTRACT MANY STUDENTS

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DENVER, Sept. 26.—Denver has become a Mecca for summer musical study. During the past two months hundreds of teachers and music students from all parts of the United States have been enrolled here in the master classes of resident and visiting teachers.

Fifteen States were represented in the classes of Percy Rector Stephens and John C. Wilcox at the Wilcox Studios during July and August.

An equally wide-reaching enrollment was attracted by Blanche Dingley-Mathews' course in normal piano methods. Mrs. Mathews engaged Dr. Hamilton C. Macdougall of Wellesley College to conduct a course in musical appreciation.

E. Robert Schmitz, who conducted his piano master class in Boulder, also attracted a large number of students from various parts of the country.

Riccardo Martin, tenor, and Herbert Goode, New York teacher of song repertoire, were among the instructors who worked here during the summer.

Elizabeth Spencer, concert soprano, spent the summer here with her children, and was heard in radio concerts. Her daughter, Molly Spencer, appeared in duets with her mother.

John C. Kendel, who for the past two

years has served as supervisor of music in the Denver public schools, during which period he was also active as choral and operatic leader and as teacher of school music methods, has resigned to accept the position of State music supervisor in Michigan, with headquarters at Lansing. J. C. WILCOX.

## NOTES FROM CINCINNATI

Native Musicians Are Engaged for Positions in Other Cities

CINCINNATI, Sept. 26.—Marjorie Franklin, a former pupil of Adolf Hahn of the College of Music, has been engaged as teacher of violin in Clover, S. C.

Elinor De Marco, a gold medal graduate from the class of Romeo Gorno of the College of Music faculty, has been added to the faculty of the Chicago College of Music.

Herman Bellstedt, cornet player, has returned from his vacation in California. While he was at Long Beach the band there played two of his compositions.

Karl Payne is added to the teaching faculty of the Wyoming Institute of Music, where he will teach violin.

Mary Towsley Pfau, head of the music department of the Glendale College, gave a recital recently, accompanied by Marguerite Squibb. PHILIP WERTHNER.

Sylvia Lent to Tour New England

During her New England tour in November, Sylvia Lent, violinist, will be heard in Boston, Lowell, Fall River and Manchester.

## Miss Patterson Urges More General Learning in Vocalists' Training



Elizabeth Kelso Patterson, Teacher of Singing

Sixteen years ago there moved into a brownstone front house in Manhattan Elizabeth Kelso Patterson, teacher of singing. She opened a studio, took women pupils only and developed their voices in the methods so firmly inculcated by her own teacher, Mathilde Marchesi. Recently, after a summer's rest in Woodstock, Vt., Miss Patterson returned to New York, full of vigor and fresh ideas, and announced herself ready for work. Said she:

"Here in America we do not lay enough stress on the necessity of musical knowledge and brain in training the voice. There is too much inferior music being sung, there are too many singers who cannot read music, too many singers who need to be educated.

"Not long ago I was invited to listen to tryouts for a teacher's position in a well-known college. The applicants were all from a reputable agency. The voices were there, some of them, but it is a fact that not one of the women knew anything about music. Of course, I was unable to recommend any of them.

"When a woman comes to me to study, I test her voice and her intelligence. I never take a pupil under eighteen, or one who knows nothing of music.

"Many of my best pupils have come to me from Julia Dickinson, for twenty-five years head of the vocal department at Mount Holyoke College.

"Voice culture in America is often mediocre because so much of it is superficial. I had the honor in England of singing the soprano part in 'Elijah' with the late Sir Charles Santley, often called the father of oratorio. His best advice to me was to read the story of 'Elijah'. To attempt to sing an aria from an opera or an oratorio without knowing the rest of the score is like picking up a book and reading a chapter in the

middle without having any idea of what has preceded and what is to follow. Our music students need a better understanding of their subject.

"It has been said, 'In order to be a great singer three things are necessary: voice, voice, voice!' I take exception to this and say the three necessary things are: brain, musical knowledge and voice."

## NEW WORKS PREPARED

New York Symphony to Give Ravaud Suites and Prokofiev Concerto

Two new works are scheduled to be given their first American performance early this season by the New York Symphony. The opening concert in Carnegie Hall on Oct. 30 will include the Suites Anglaise, arranged by Ravaud from music written by composers at the Court of Queen Elizabeth. At a later date the first performance in this country of Prokofiev's Concerto will be given, with Paul Kochanski playing the violin solo part.

Several artists who are making their first visit to America this year have been engaged to appear with the New York Symphony. Walter Gieseking, German pianist, has been engaged for concerts. Ignace Jan Paderewski's only appearance with orchestra during his 1925-1926 visit to America will be with the New York Symphony. This year will also see George Gershwin's first appearance with symphony orchestra, when he will play the piano part of the "New York" Concerto which he has composed especially for the Symphony Society.

Other artists who will appear with the Symphony include Lawrence Tibbett, Frieda Hempel, Yolanda Mero, Reinald Werrenrath, Florence Austral, Roland Hayes, Emilio de Gogorza, Florence Easton, Pablo Casals, Josef Hofmann, Jacques Thibaud and Sigrid Onegin.

Guest Artists Arrive for San Francisco Opera

SAN FRANCISCO, Sept. 26.—Elvira de Hidalgo, soprano, was the first of the guest artists to arrive for the third annual season of the San Francisco Opera Company. Other early arrivals were Pietro Cimini, conductor of the Chicago Civic Opera Company, who has just returned from Buenos Aires, Vittorio Trevisan and Lodovico Olivero. For several weeks the members of the company—principals, chorus and ballet—have been hard at work under the direction of Giacomo Spadoni, assistant conductor.

San Francisco Musicians' Strike Averted

SAN FRANCISCO, Sept. 26.—A musicians' strike which threatened San Francisco on the eve of its jubilee celebration was averted when the union voted to repeal a six months' contract clause between managers and union. It provided that musicians must be employed for periods of not less than six months.

More than \$2,000 was raised for the Bar Harbor Hospital in Maine through the benefit concert given early this month by Olga Samaroff, pianist.

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## Varied Musical Phases Found in Modern Novels

[Continued from page 9]

singer: "Dear lady, I shall be only too charmed," is his response to any advance any woman makes to him, whether she wants to come for a lesson, gives him violets, writes a poem on him, or asks him to a party with champagne afterwards. Wherefore he finds himself saying it to his wife at a rather crucial moment. . . . Again a pretty piece of writing: "A woman was singing. The warm, untroubled voice floated upon the air and it was all part of the silence as he was part of it."

### The American Scene

Two of the American's greatest boasts among its women-writers—Edna Ferber and Fannie Hurst—have essayed to handle the musical temperament for his benefit. But neither has succeeded. It is not because of its portrait of the boy violinist that Miss Hurst's beautiful "Humoresque" has been translated into two or three languages beside the silent speech of the celluloid. No: Miss Hurst's *tour de force* in this work is in her setting forth of the soul of the Jewish mother. That is her achievement in "Humoresque"; that, and her mercilessly faithful picture of the musician's following family—that *entourage* of honestly-admiring devourers of his substance and his vitality with which so many of the great have been blessed or cursed.

Nor has Miss Ferber's "Fanny Herself" given us the musician-soul in her description of *Theodore*, Fanny's brother. For all his violin, his mistress-wife, his German accent and his girl-child with her nurse in native costume, he is a lay-figure. His ingratitude is sketched as his hair is pictured—because it is popularly associated with musicians to be long haired and, possibly, to be ungrateful. The mother's sacrifice and the mother herself are real, but the concert is as stiffly done as the performer.

### A Lovable Family

It has been left to Margaret Kennedy to achieve in "The Constant Nymph" nothing short of a musical epic. She

has given us, touch by touch, in "Sanger's Circus," as his children were called, so faithful a portrait of the musico-Bohemian of the Continent that there is not one line that could be bettered. From the contempt of *Sanger* and his children for his mistress and his child by her, not because the two were dirty and immoral but because they were "not good musicians," to the glee with which the children after *Sanger's* death array themselves in flamboyant black and start for Salzburg to do honor to *Antonio's* slightly belated wedding—"Because marriage is a thing we don't often have in our family"—every paragraph is a delight or a shock, according as you look at it.

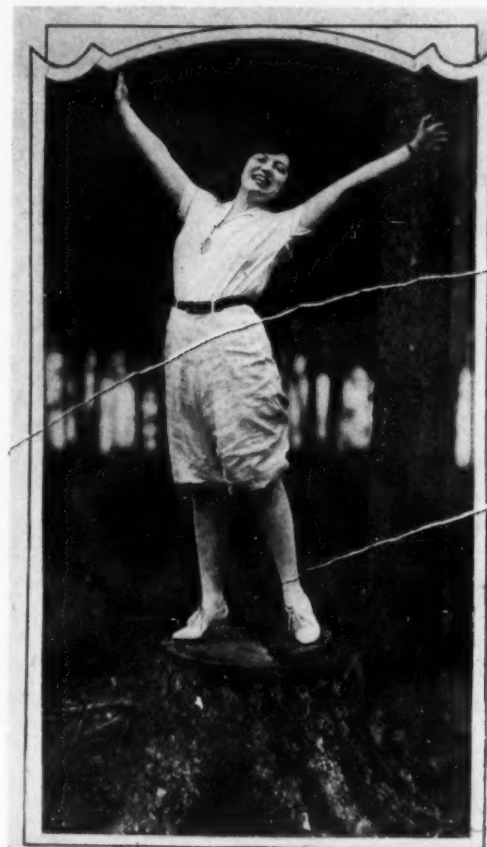
But the author of "The Constant Nymph" has done much more than photograph one musician's environment. She has gone inside the soul of all musicians. Through her art we see not only its beauty, as when *Tessa* dreams on the hillside, but the deadliness of its possible cruelty. No sermon could equal the haunting sternness of the last few paragraphs. . . . "Tessa lay where they had thrown her; silent, undefeated, young." . . . Dead because *Florence* was too jealous to care, and *Lewis* too absorbed in his own emotions. Then comes the worst of it—that *Lewis* "knew he should some day forget Tessa."

It is an age of demand for quick acquisition and for the setting of one's wares as they will show best. So the modern novelist surely speaks the language of music better than his predecessor. But to sound the depths of the musician-soul remains still a rare and a wonderful thing. One must be not only writer to do so, but musician also—and not only technician at that. Nevertheless, one is well content that the average novelist of today is well equipped at least in the appreciation of the greatest of arts. For, if he should meet the gods out walking, at least he can give them the time of day.

### Heads Music Department at Arkansas College

WEST PLAINS, MO., Sept. 26.—Gladys Sullivan, who for the last two years has been a teacher of music in Lindenwood College at St. Charles, Mo., has accepted a position as head of the music department in the Baptist College at Mountain Home, Ark.

## Rosa Ponselle Passes Summer of Relaxation in Lakeside Environs



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Rosa Ponselle, Soprano of the Metropolitan Opera, on Vacation

Rosa Ponselle, soprano of the Metropolitan Opera, who is commencing a concert tour which will keep her occupied until she returns to New York the latter part of next month for rehearsals at the opera house, has been spending the summer at her camp on Lake Placid in the Adirondacks.

Miss Ponselle's season extended from Sept. 29 of last year until May 22 last and included, besides her appearances with the Metropolitan in New York, Philadelphia, Atlanta and Cleveland, a coast-to-coast tour. Following this ac-

tivity she departed for rest and relaxation in the great north woods. There she has been occupying her time with a motor boat, rowing, canoeing, daily games of tennis and long swims in order to retain her slimness of physique, and golf playing for milder exercise.

After a few weeks of leisure, Miss Ponselle spent a part of each day studying the title rôle of Spontini's "La Vestale" under the guidance of Romano Romani, as she is to create the part in the first American production of the opera at the Metropolitan in the course of the coming season.

### BOSTON PIANIST HONORED

Pauline Danforth "Saves the Day" at Royal Charity Concert

BOSTON, Sept. 26.—Pauline Danforth, pianist, of this city, received singular honors abroad this summer.

During her stay at St. Luniere, on the coast of Brittany, she was invited, at only twenty-four hours' notice, to substitute in solo work and accompaniments in a concert given by artists from the Opéra Comique and the Conservatoire in Paris at the Hotel St. Briac. Queen Marie of Rumania was in the audience and was vitally interested in the outcome of the concert, which was for charity. Upon the Queen's request, Miss Danforth was escorted to her during the intermission and accorded personal thanks. The Queen also congratulated Miss Danforth on "saving the day."

In Paris Miss Danforth studied with Alfred Cortot, and in examinations at the Ecole Normale passed with special mention. The test was for American scholarships, only Mr. Cortot's pupils competing. Motte La Croix, French pianist, was on the jury. At St. Luniere Miss Danforth worked with Mlle. Bert. Later, three weeks were spent in motor-ing with English friends through Devon and Cornwall counties.

Miss Danforth will resume her season's work in Boston after Oct. 1.

W. J. PARKER.

MOBERLY, MO.—Eddie Harbaugh, son of Mr. and Mrs. J. E. Harbaugh, who has been manager of the Missouri Orchestra in Moberly for the past year, has gone to South Bend, Ind., where he will join Verne Rickett's Orchestra.

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## Edward Ziegler Finds Improvement in Operatic Conditions of Old World

EDWARD ZIEGLER, assistant general manager of the Metropolitan Opera Company, returned to the United States last week on the Leviathan, from a summer spent in Europe. Mr. Ziegler made a general survey of operatic conditions in London, Paris, Munich, Leipzig and Berlin, receiving the impression of a decided improvement in matters operatic everywhere he went.

"London was my first stop," said Mr. Ziegler. "I arrived there for the tail-end of the opera season at Covent Garden, which, I understand, was so successful that Londoners feel opera is once more established as in former days. There seems to be every probability that the operatic future is assured."

"After London, I went to Paris and then to Milan to meet Mr. Gatti. I stayed there a few days and returned to Paris."

"Both the Opéra Comique and the Opéra are apparently in flourishing conditions. The Comique, particularly, is doing big business, in spite of the fact that there is an upheaval in the management. Rouché, the director of the Opéra, told me that the summer season, instead of being slack, has been most successful, especially with the American visitors. The Munich Opera I also thought was much better in every way."

"Berlin had two opera houses going and a third, the Charlottenburg, which has been closed for some time, will be re-opened this season with a city subsidy, under Bruno Walter. The entire German nation has grown very serious and is working very hard."

"In general, I found, as formerly, that the run of women's voices in Germany was better than that of the men. The opera houses have given many novelties, but none of them seem to have caught on, particularly. One of these, 'Zwingburg,' is said to be so radical in every way that the orchestra and the voices have no inter-relation at all. Consequently, when the work was being rehearsed, the répétiteur used to play the Soldiers' Chorus from 'Faust' and the Toreador song from 'Carmen' while the artists sang the score, so as to dissociate their minds completely from what the orchestra would be playing! A work by Stefan Zweig has been in rehearsal

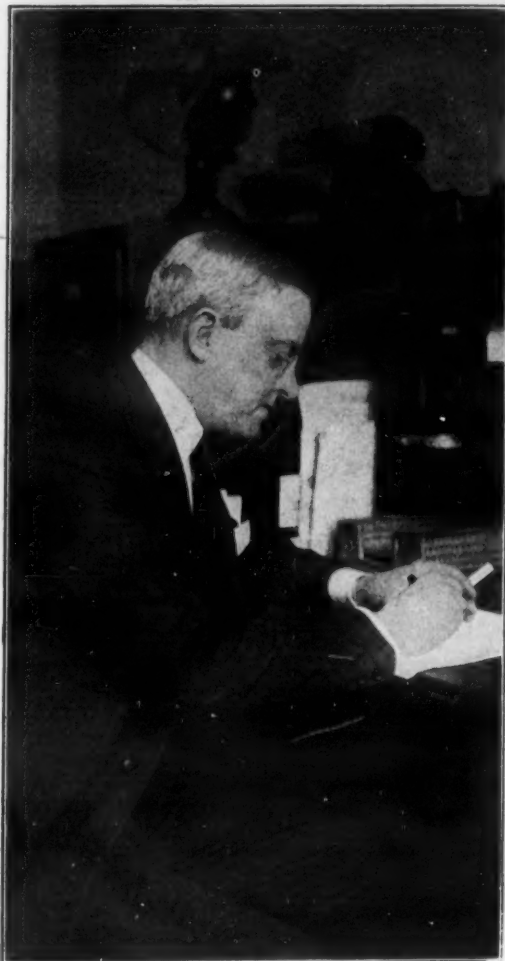


Photo by Bain News Service

Edward Ziegler, Assistant General Manager of the Metropolitan Opera Company

in Munich for some time, and rumor hath it that it is so difficult that after two months, the chorus had been able to memorize only sixteen measures!

"On the other hand, works by Handel have become popular. I heard 'Tamerlane' in Leipzig, and while it is beautiful music, it is in no sense of the theater. The arias are most impressive, but they are oratorio rather than opera."

"Our plans for this season? Well, there is nothing to disclose at present. Mr. Gatti is on the ocean now and is due here on the third. He will make his customary announcement after his return." J. A. H.

### Gustlin Plays American Compositions

Clarence Gustlin will again play, as a feature of his American opera-interpretations, a group of piano numbers by American composers. The names of MacDowell, Foote, Stillman Kelley, Griffis, Carpenter, Cadman, Mason, Hanson, Guion, Dett, Martin, MacFadyen, Stringfield and Grunn will appear on Mr. Gustlin's programs this season, besides those of several of women composers, among them Mrs. H. H. A. Beach, Helen Hopekirk, Marion Bauer, Mana Zucca, Gertrude Ross and Fay Foster.

### Richard Crooks Takes Vacation

Richard Crooks, tenor, who gave successful recitals in Europe during the summer, is now spending a brief holiday at his summer home on the Jersey coast. Mr. Crooks begins his season at the Worcester Festival on Oct. 7 and 9.

### Cleveland Musicians Return Home

CLEVELAND, Sept. 26.—Emi Bidoli, Cleveland vocal teacher, has recently returned from California, where she conducted summer courses in San Mateo and San Francisco. Mme. Bidoli is re-

suming her teaching in Carnegie Hall and is adding new features in operatic and dramatic instruction. Franklyn Carnahan, pianist, has returned from a summer in Switzerland and reopened his Cleveland studio. Frederick A. Williams has spent a great deal of the summer writing compositions for the piano. Among the numbers recently published are "Cuban Serenade," "In Colonial Days," "Judy," "In the Boat" and "Thistle Down."

FLORENCE M. BARHYTE.

### WICHITA COLLEGE OPENS

#### Faculty Members Give Programs— Other Artists Are Heard

WICHITA, KAN., Sept. 26.—The Wichita College of Music and Dramatic Art opened its twentieth annual session with a series of concerts by members of the faculty.

Stanley Levey, pianist; Amelia Gilliland Campbell, soprano, and Theodore Lindberg, violinist, appeared in recital. Dorothy Finley, pianist, and Florian Lindberg, violinist, played the E Major Concerto of Bach and Bruch's G Minor Concerto. Florian Lindberg and his father, Theodore Lindberg, played the Bach Double Concerto for two violins. Velma Snyder, pianist, presented a group of modern compositions and Saint-Saëns' Concerto in G Minor; and Mrs. Theodore Lindberg, soprano, was heard in arias and ballads. The entertainments closed with a modern play presented by Alice Campbell Wrigley, and violin numbers by William Wrigley.

Members of the faculty of the Friends' University School of Music, Roy Campbell, dean, presented a program before a large audience.

Mrs. T. M. Voss recently presented a class of pupils in recital.

T. L. KREBS.

### Robert Imandt Plays in Charlotte

Robert Imandt, violinist, won gratifying success for his playing at the opening of the Carolinas Exposition in Charlotte, N. C., on Sept. 21. Mr. Imandt gave a group that included Kreisler's "La Gitana," a Hungarian Dance of Brahms and "Chant Nègre."

## NATIVE OPERA SUNG IN SAN FRANCISCO

### Mary Moore's "Narcissa" Given with Alice Gentle and Other Singers

SAN FRANCISCO, Sept. 26.—The American opera, "Narcissa" by Mary Carr Moore, was given its local premiere during a recent week at the Wilkes Theater. Alice Gentle was guest artist in the title rôle. Other parts were distributed as follows: Waskema, Anna Ruzena Sproutte, and Marcus Whitman, James Gerard, Flora H. Bruner, Stella Raymond Vought and Constance Reese also were in the cast.

Miss Gentle was a superb *Narcissa*, and Miss Sproutte did well in a rôle familiar to her by earlier performances in the Northwest.

The performance was conducted by the composer, who acknowledged applause.

"Narcissa" deals with the journey of the missionary, Marcus Whitman, to Washington, to prevent the transfer of that territory to Britain. The story is laid in New England and Fort Vancouver.

The eight performances which were accorded the work gave ample opportunity for local singers to display their merits. Among those who appeared were Albert Gilette, Glen Chamberlain, Florence McEachran, Harold Spaulding, Frederick Warford, Albert Tristram, Frederick Levin, Andrew Robertson, P. H. Ward, George Howker, Henry Perry, Francis Porter, Mabel Kegg, Malvina Cohn, Gertrude Greven, Harriet Murton, Edna Bickell, Harry McKnight, Verne Cronkhite, Martin Cory, Frank Whitehead and others. George Kegg was stage director.

### Roland Hayes Sings in Berlin

Roland Hayes, Negro tenor, was recently heard in concert in Berlin. As a final number, he sang a set of Negro spirituals, which he himself had arranged for voice with orchestra.

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## Alfred Hollins, English Organist and Composer, Arrives for Extensive Tour

AN ocean liner docked at a Montreal pier amid a hallooing and a fluttering of handkerchiefs. Gangplanks on impatient rollers ran their noses into the air, found their places on the ship's sides. A laughing, jostling crowd, noisy greetings, and then—slowly down the runway came Alfred Hollins, England's famous blind organist and composer, arriving with a young companion for an extensive tour of the United States and Canada.

Dr. Hollins, now in New York, brings the atmosphere of a more tranquil life to a noisy city where everyone goes and gets it for himself. Modest almost to self-effacement, his talk is of Free St. George's Church in Edinburgh where he is organist, of the minister there, of the weekly offerings. He has to be reminded of the slender white-haired man who sits at the organ and, with beauty in his heart, finds with sure fingers beauty on the smooth, cool keys.

"I can play an organ but I can't blow a trumpet. Perhaps it's something that one gets used to, just as an eel gets used to skinning," he says.

"I studied at the Royal College of the Blind at Norwood. It was an American—Sir Francis Campbell—who founded the school. There I learned to play the organ. Dr. C. J. Hopkins was my teacher. Then in 1885, and again in 1887, I studied piano with Hans von Bülow. He gave me a picture of himself on which he wrote 'To Alfred Hollins, one of those rare, true musicians among pianoforte virtuosi.'"

"It was really as a pianist that I started my musical life, and when I came to the United States in 1886 and in 1888 it was as a pianist. I played with Theodore Thomas' Orchestra in the Academy of Music, in Baltimore at the Peabody Institute and with the Symphony Orchestra in Boston. I remember very little about American organs but I remember a great deal about the elevated railways."

### Has Made Many Tours

Dr. Hollins has made many tours. In 1904 he went to Australia, and gave sixteen recitals in the Sidney Town Hall. He has made three tours of South Africa, where he dedicated the great organ at Johannesburg. In Berlin, before the Empress Frederick, he played three piano concertos with orchestra in a single concert. He appeared before Queen Victoria at Windsor Castle. He is one of three men, the only blind man, to have been made an honorary doctor of music by the University of Edinburgh. He has won a name for himself as a com-



Alfred Hollins, Organist

poser for piano, voice, orchestra, and organ. Yet so great is his humility that, meeting him, it would be easier to believe he had never before left his church in Edinburgh.

In such a spirit has Dr. Hollins arrived in New York for his first concert. He has visited St. Thomas's, and felt the splendor of the place. He has been across the street to the Welte-Mignon Studios where he listened for the first time to his own recordings.

"I never knew I played so well. I shouldn't have believed it was myself, except there were certain things that only I do. But I didn't strike a single wrong note."

In his concerts, Dr. Hollins will play several of his own compositions—his "Intermezzo in D Flat," his "Spring Song" and "A Song of Sunshine," a scherzo and a triumphal march. The rest of his program will be strictly classical. Contemporary organ music, he feels, is too involved, too difficult. It is more clever than beautiful and too long. Composers forget that organs are all different, he says, that what is written for one organ may be impossible for another. There is too much technic, too much execution. Then, too, most organists today forget to lift their fingers. They play too legato, often as if the keyboard were sticky fly paper. They need to practice on the piano.

After his first concert to be held Oct. 7 in the Wanamaker Auditorium, Dr.

Hollins, with his young companion and the little yellow trunk carefully packed for him by a devoted wife, will start on his cross-country tour under the management of Alexander Russell and the Bogue-Laberge Concert Management, under the honorary auspices of the National Association of Organists. It will be January before he returns to Scotland. ELIZABETH ARMSTRONG.

## ASK THAT CONGRESS GUARD RADIO MUSIC

### Broadcasters Seek Ruling on Payments Alloted Composers

A proposal that Congress regulate the payment of composers for the privilege of playing their works over the radio was made during the annual meeting of the National Association of Broadcasters, which opened at the Commodore Hotel in New York, on Sept. 16. A resolution was reported by a special committee favoring the extension to broadcasting of the present copyright law as it affected the mechanical reproduction of copyrighted music, Congress to determine the amount of royalties to be paid to owners of copyrights.

This resolution was passed after the conference had expressed itself as willing to discuss terms of an equitable agreement with the American Society of Composers, Authors and Publishers. The latter organization has for several years been engaged in an energetic campaign to secure royalties for broadcasting by the payment of license fees by the radio stations.

The meeting was marked by several expressions of opinion for and against the granting of such royalty. Among those who opposed the resolution was William E. Harkness of the American Telephone and Telegraph Company, who stated that the members present were not representative of the 575 broadcast-

ers in the United States. He suggested that every station be brought into the discussion before any attempt was made to approach Congress or the Society of Authors, Composers and Publishers.

He voiced objections to the present license system on the ground that under the agreement the terms had increased in a ratio of five to one, that certain musical works had been withdrawn and that the present rate was not satisfactory to his company.

It was later proposed by the conference that the original resolution be modified to read that it voiced the opinion of those broadcasters present and that it should be sent to all stations for comment.

The association opposed legal censorship and was in favor of keeping the control within the organization of broadcasters.

## RENEW PUBLISHING RIGHTS

### Witmark to Continue Publication of Teutonic Works

An international contract was recently signed between the Tams-Witmark Music Library of New York and Josef Weinberger of Vienna, Zurich and Leipzig, when the renewal rights of many well-known German and Austrian operas were again secured for a long term of years for America.

These works include "The Bat," "The Merry War," "The Gipsy Baron," by Johann Strauss; "A Trip to Africa," "Boccaccio," "Fatinitza" and other works of Franz von Suppé; "The Tyrolean" by Carl Zeller; "The Beggar Student," "Casparone" and others of Carl Milloecker, and operas of Richard Genne, Edmund Eysler and Alfred Czibulka.

Among the songs which have been heard during the past month in concert and over the radio are Vanderpool's "Come Love Me" and "Design," Arthur Penn's "Sunrise and You" and "Smilin' Thru." Also a new ducky song by David W. Guion, "Howdy do, Mis' Springtime," and Grey's "Give Me One Rose to Remember."

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# MUSICAL AMERICA

Edited by MILTON WEIL

Published Every Saturday at 501 Fifth Ave., New York  
**THE MUSICAL AMERICA COMPANY, Publishers.**  
 MILTON WEIL, President and Treasurer; DELBERT L. LOOMIS, Vice-President; JOHN F. MAJESKI, Assistant Treasurer; LEOPOLD LEVY, Secretary.  
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 LONDON: Musical News Syndicate, 24 Berners St., W. 1.  
 PARIS: "Le Courrier Musical," 32 Rue Tronchet.  
 BERLIN: Dr. Hugo Bryk, Business Representative, Dorotheen Str. 32, Berlin, N. W. 7.

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## SUBSCRIPTION RATES (Including Postage)

For the United States, per annum.....	\$4.00
For Canada.....	5.00
For all other foreign countries.....	5.00
Price per copy.....	.15
In foreign countries.....	.15

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NEW YORK, OCTOBER 3, 1925

## POSSIBILITIES IN TRANSCRIPTIONS

PIANISTS of the nascent season doubtless will introduce something like the usual number of unfamiliar works for their instrument, these ranging in character from the experimental groupings of the extreme modernists to newly discovered posthumous bibelots of composers whose product is a century or two centuries old. Much as transcriptions have been berated, they, too, will have a place among program novelties, for as long as there are virtuosi to be attracted to music written originally for other instruments, there will be transcribers to vaunt their skill and audiences to applaud a "sea change" into keyboard bravura or cantilena.

Is there, perhaps, a new field opening for the transcriber in paraphrases for this instrument—similar to Fritz Kreisler's reductions for the violin—of orchestral and chamber compositions? The success which one of last year's pianists attained with the "Carnival" music of Stravinsky's "Petruchka" suggests that there may be.

Piano versions of opera scenes and symphonic movements are familiar enough, but few of these have been designed or seriously considered as recital material. They have been intended for the home music-room and library, and not for the concert hall. Yet it is beyond questioning that such transcriptions can be made both musicianly and pianistic; and that here and there among works which may never have gained any very wide currency in their original form is to be found a movement, a scena, a dance divertissement or separate number which would have distinction and genuine effectiveness in a restatement for the piano.

Doubtless there are movements of standard symphonies with which much might be done, though it is debatable whether these are not already

overplayed, as matters stand. But only a little research should serve to bring to light parts of works not so widely known that would be well worth preservation in the form of tone pictures for the piano.

In spite of their popularity with orchestral patrons, the keyboard story-teller might make good fun of works like Strauss' "Till Eulenspiegel" or Dukas' "L'Apprentice Sorcier." Stravinsky's other orchestral works are no less inviting than "Petruchka" (which, as the composer has revealed, was originally conceived as a piano piece); and it is not difficult to conceive of something being done with the Mandarin's March in "Rossignol" or the "Pagan Night" of "Le Sacre."

Such transcriptions would seek musical values, not the alternation of banal tunes and of finger display which in the older operatic paraphrases brought odium on composers even as notable as Liszt. The organists have pointed the way. When it is remembered what so great a master as Johann Sebastian Bach did with his Vivaldi transcriptions, and what others in turn have done with transcriptions of Bach, only a narrow or timid soul can be constitutionally opposed to borrowing for the piano what originally was conceived for some other musical medium.

With two pianos, many remarkable effects might be achieved, as the available literature in this form amply attests. On occasion, three or more pianos could be utilized even more tellingly, and thus material of actual musical worth might be provided for those frolicsome benefits when a score of pianists are brought together, at altitudinous admission fees, for samaritan purposes.

Those who pay so dearly might as well have something besides the comedy of a keyboard high jinks, in return for their support.

## AN ITALIAN YEAR

THE musical interests of New York have become so diversified and so thoroughly cosmopolitan that it is no longer possible to say that the art product of any one nationality or group of nationalities dominates it.

Certainly the old accusation, which once may have held a measure of truth, that German music overwhelmed all other music in America would be an absurdity now.

Conscious promotion and cultivation of non-Germanic music undoubtedly has contributed to present-day many-sidedness. It was, perhaps, unnecessary in a city so essentially international as New York, but it has worked no harm, and it has served to bring out in this country works which possibly would have been much longer in reaching our public.

The Gallic, the Latin, the Celtic and the Slavic all have had their times of special impetus, but it cannot be said that any one has come into favor to the disadvantage of another.

Entirely aside from what at times has plainly become propaganda, the groupings and re-groupings of artists and conductors and the comings and goings of composers have lifted separate nationalities into more prominence one year than another, and have served in this manner to give the seasons their individual physiognomies.

The music span now beginning bears promise of being an Italian year, by virtue of the coming of three of Italy's most influential musicians, whose connections on this side will be such as to make it possible for them to give the music of young Italy a new currency in America.

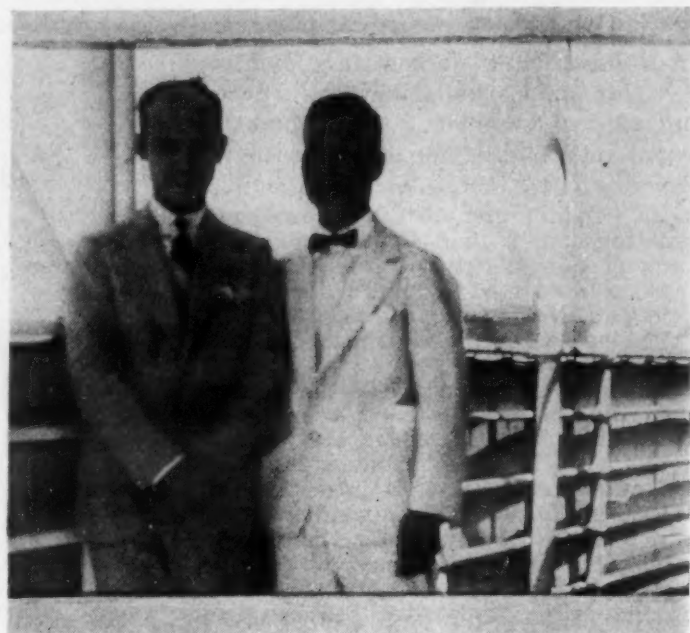
Mr. Toscanini with the Philharmonic, Mr. Casella with the State Symphony, Mr. Respighi with the Philadelphia Orchestra and other organizations, may be depended upon to give us a new insight into the latter-day, non-operatic music of their land. It is music, whatever its form, whatever its technique, whatever its modernity, that is saturated with sunlight, bespeaking the bluest of blue skies and souls that sing.

It is the natural antidote for the mistiness and murkiness, the fuliginous gropings, the moonbeam morbidity, and the metaphysical preoccupations which on occasion assert themselves in the music of more Northerly writers.

The American heritage includes the one as naturally as the other.

EVERY season has its disappointments. Anti-modernists have been hard hit by the announcement that Bartók is not coming. There go their best prospects for controversy!

## Personalities



Pianist Invades the Far East

Mischa Levitzki, pianist, has arrived in Japan on his concert tour of the Far East, which is to embrace China as well, under a contract which the artist has with A. Strok, manager. En route to the Flowery Kingdom, Mr. Levitzki visited Java and the Philippine Islands. He is shown in the photograph with Mr. Ayukawa of the Imperial Theater, Tokio, aboard the steamer Korea Maru, on his arrival in Yokohama Harbor.

Moerike—Eduard Moerike, who is remembered for his appearances in America as conductor of the Wagnerian Opera Company, has recently been appointed leader of the Dresden Singakademie. Mr. Moerike has been widely active in opera and other circles in Europe, and holds the title of general music director in his present post.

McKnight—John McKnight, flutist of the Cleveland Orchestra, has had an interesting career, in that his early training was in banking. The musician comes from Boston, where his father is well known as a painter. The son, however, preferred a musical life to one of business. He is busy during winters in Cleveland and spends his vacations at the family place on Cape Cod or his father's Bermuda estate. He recently returned from a summer passed in these idyllic spots.

Veissi—One of the unusual orchestral "families" is that of Mr. and Mrs. Jascha Veissi. The assistant concertmaster of the Cleveland Orchestra and his wife, harpist in the same ensemble, are still in their twenties. They spent a vacation in Europe this summer, but are busy in their respective callings throughout the year. After the close of the Cleveland season, Mr. Veissi fulfills engagements in the East, including New York, and Mrs. Veissi also is engaged in summer musical work.

Reiner—When Fritz Reiner, conductor of the Cincinnati Symphony, returned home after his second successful season as guest conductor of the New York Stadium Concerts, he found awaiting him a beautiful silver bowl bearing this inscription: "Mr. Fritz Reiner, great artist and genial gentleman, from the Hollywood Bowl Orchestra, to remind him of our pleasant association in the summer of 1925." The conductor has covered some 10,000 miles in his activities as leader this summer, without leaving American soil!

Calvé—Even the rigid rules prevailing at the court of Queen Victoria were sometimes broken unexpectedly. Emma Calvé relates that once, after singing for the august British Queen, she started to back out of the royal presence in the most approved fashion when she inadvertently trod on the train of her dress. Forgetting for a moment what etiquette demanded, the singer turned abruptly to straighten the offending garment—then realized the enormity of the faux pas. But the Queen burst out laughing, and exclaimed: "My dear, you are charming from whatever point of view!"

Smyth—Among composers who take a personal interest in the performers who participate in their works is Dame Ethel Smyth. When her opera, "Entente Cordiale," was recently produced by students of the Royal College of Music in London, the composer worked with the young artists in shaping their performance at rehearsals. An amusing incident of the première was a heavy storm, which caused the Westbourne River outside the Parry Theater to overflow into the orchestra pit. Nevertheless, the performance went on, while volunteers took turns in "bailing"! And the composer in a certain speech thanked all who had helped to make it a success.

Giannini—A heroic part was recently thrust before Dusolina Giannini, soprano, while she was coaching the rôle of Aida for her opera début. She was staying at Travemünd, a watering place near Hamburg. On Sept. 5 a burglar entered the hotel bedroom occupied by the singer and her mother. The noise he made awoke Miss Giannini, and with unusual presence of mind she spoke to him as he covered her with his revolver. "We are alone here," she said. Amazed at her calm manner, but still pointing the gun in her direction, he backed away through the open window and down a ladder. He took two pieces of valuable jewelry, and left no trace by which he might be followed.



# Point and Counterpoint

By Cantus Firmus, Jr.

## A Contrapuntal Dictionary



**F**EELING the need of an adequate artists' dictionary, we set out the other night to compile one. And after burning the midnight electric light for some hours we came out of our brown study with the following definitions:

Applause: the substance of something hoped for, the evidence of something not always heard.

Applesauce: the contents of a dish prepared by the agent who admires your talent but fails to obtain engagements.

Balderdash: the opinion of a hostile critic.

Balm: what the court awards in a favorable divorce suit. (See also heart-balm.)

Career: a useful topic of conversation.

Counterpoint: something we don't have to perplex our brains over.

\* \* \*

## Altogether Too Simple

**K**NOWING from past experience that it is never wise to proceed too far without consulting Mrs. Firmus, we showed the foregoing to her before sending it to the printer. And, as we might have guessed, she turned it down flat, but with sharp remarks that are perfectly natural to her.

"Much too simple," was her verdict. "Artists don't like to be thought simple. Be your own contrapuntal self."

So, after delivering this ultimatum note, she sat down at our typewriter, and this is what she wrote:

Achievement: what an artist says he's done and his rivals declare he hasn't.

Artist: what a musician says he is and his enemies say he isn't.

\* \* \*

**B**UG-A-BOO: a composer who writes songs that are too high for your voice and which your accompanist can't transpose: the parents of a young artist who call on editors.

Bust: a marble photograph carved on a tombstone: a condition often experienced by a traveling opera company.

Concert: a term meaning success or failure, as the case may be.

Concerto: a concert describable by the expression "Oh! what a concert," a term that can be variously employed with expression.

Damn: the most useful and used word in the repertoire, suitable for many occasions and by any performer.

\* \* \*

**B**UT here our typewriter blew up, and we're still waiting for the plumber to come and fix it.

\* \* \*

## Unintelligible

**T**HE *Musical News* and *Herald* quotes the following gem:

"I record with humiliation (says Ashley Sterne in the *Passing Show*) how,

last summer, after explaining in my best Italian to the steward of a steamer on Lake Garda that I wished to excess my ticket from Sermione to Desenzano that the perplexed and astonished official went and fetched me a plate of spaghetti, seven unripe lemons, the vocal score of 'Rigoletto,' a framed photograph of Mussolini, and a bottle of tomato sauce."

\* \* \*

## Mixed Metaphors

**T**HE following selections from a catalog of anthems explains why some choirmasters develop temperament:

All darkness follows, Bach  
Alleluia, let all mankind, Liszt  
Almighty God, give us, Wesley  
And all the people saw, Stainer  
And He shall purify, Handel  
Behold, the angel, Tours  
Blessed are they that do, D. S. Smith  
Blessed is he that readeth, Mackenzie  
By the waters of, James  
Fierce was the wild, Noble  
Forth from the, Hook  
God shall wipe away, mixed, Marks  
Hail, thou that art, Carnall  
He that dwelleth in the, Booth  
I will mention, Sullivan  
If a man die, shall, Macpherson  
Let Thy hand, Blow  
Like a warrior, Wolf  
Lord is my shepherd, Smart  
Lord preserveth, The, Armes  
O come all ye faithful, Tredaway  
O Israel, fear not, Dickinson  
O Thou that hearest, Read  
Praise the Lord and call, Benedict  
Save, Lord, and hear us, Blow  
They have taken away, Stainer  
We have heard, Sullivan  
We wait for Thy loving, Armes  
What shall it profit, Macfarren  
Who can comprehend, Mozart  
Why seek ye, Converse

L. F. GRUNER.

\* \* \*

## News from Doorn

**F**IRST Globe Trotter: "I just passed by the ex-Kaiser's home and heard him singing."

Second Globe Trotter: "What was he singing?"

First Globe Trotter: "Ain't gonna reign no mo'!"

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companionist to be able to transpose at sight?

N. K. J.

New York City, Sept. 27, 1925.

It is not absolutely necessary but highly desirable, and an accompanist can certainly not be considered first class who is unable to do so. It is doubtful, however, if many possess this qualification.

\* \* \*

## The Saccade

Question Box Editor:

What is meant by a "saccade" in violin playing?

V.

Little Rock, Ark., Sept. 24, 1925.

It is a French term signifying a firm stroke of the bow by which two or more

strings are pressed down at once so as to sound together.

\* \* \*

## Browning and Music

Question Box Editor:

Was Browning really a musician? He makes many technical musical allusions in his poetry, but they do not seem always to be those of a really cultivated musician.

B.

Texarkana, Tex., Sept. 20, 1925.

Browning's musicianship has been called to question more than once. Louis C. Elson in his "Mistakes and Disputed Points in Music" makes an interesting survey of Browning's musicianship.

# Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. *MUSICAL AMERICA* will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered.

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

## A Tchaikovsky Dedication

Question Box Editor:

Who was the "great artist" to whose memory Tchaikovsky dedicated his Piano Trio, Op. 50?

K.

Pittsburg, Kan., Sept. 19, 1925.

Nicholas Rubinstein was the "great artist" and in the second movement there occur twelve variations which embody Tchaikovsky's memories of Rubinstein's character at various periods of his life.

\* \* \*

## Hidden Fifths

Question Box Editor:

What are "hidden fifths" and why are they forbidden?

J. N.

Harrisburg, Pa., Sept. 25, 1925.

Hidden fifths are a progression in four-part writing by which two parts in similar motion come to an interval of the fifth. They were formerly forbidden, and still are, for that matter, in the study of harmony, as they gave a

dry, unmelodious sound. Modern harmony, however, dispenses entirely with such rulings and both hidden and open fifths are quite "comme il faut" nowadays.

\* \* \*

## The Scena

Question Box Editor:

What is the meaning of the word "scena" as applied to the soprano aria "Leise, Leise" in "Der Freischütz"?

G. F.

Hoboken, N. J., Sept. 24, 1925.

A "scena" is literally "a scene"; and in the sense in which you use it, it means a long aria in which one singer has the stage to himself or herself. Other examples are the Jewel Song in "Faust," "O Patria Mia" in "Aida" and the Letter Scene in "Eugene Onegin."

\* \* \*

## Concerning Accompanying

Question Box Editor:

Is it necessary for a professional ac-

# Contemporary American Musicians

No. 398

Agnes Robinson

**AGNES ROBINSON**, dramatic soprano, was born in New York City, where she was educated. Miss Robinson has



Agnes Robinson

received her entire training as a singer in her native city. Miss Robinson began work under Matja. Niessen-Stone. Having completed a period of study, Miss Robinson was engaged as leading soprano of the Creator Opera Company and sang with that organization for two years. A short time later she joined the French Opera of

sung as guest artist with the San Carlo Opera Company in New York and Providence, R. I., and has appeared as *Norma* in the Metropolitan Opera House in Philadelphia and the Manhattan Opera House, New York, and the Brooklyn Academy of Music. An early appearance in opera was made as *Leonora* in "Trovatore," although the range of her voice allows her also to sing *Azucena*, which she recently did at the Manhattan Opera House. While in Tampa, Fla., where she appeared in opera, Miss Robinson was also leader of the vested choir of St. Andrew's Episcopal Church. Her repertoire includes *Aida*, *Gioconda*, *Norma*, *Rachel* in "Juive" (which she has also sung in Yiddish), *Santuzza* in "Cavalleria Rusticana," *Tosca*, *Fedora*, *Carmen*, *Leonora* in "Forza del Destino," *Desdemona* in "Otello," *Maddalena* in "Andrea Chenier," *Valentine* in "Huguenots," *Brünnhilde* in "Walküre" and *Anita* in "La Navarraise." Miss Robinson's command over languages extends over Italian, French, German, Spanish, Russian, Hebrew and Yiddish. She was married in 1920 to Nino Kuisi, operatic bass, who has often appeared with her. Miss Robinson makes her home in New York City.



## MILWAUKEE LIEDERKRANZ LEASES NEW CLUBHOUSE

Men's Club, Which Is to Tour Europe,  
Secures Historic Forstkeller for  
Rehearsal Quarters

MILWAUKEE, Sept. 26.—One of Milwaukee's leading musical clubs, the Liederkranz, which will tour Europe in the spring and give concerts in several countries, has opened an elaborate clubhouse similar to those of fraternal societies which provide special quarters for their members.

This club has taken a lease on the old Milwaukee Forstkeller. This structure was once used for a church; later it became one of the city's famous cafés. Now it will reecho to the strains of Wagner and Mendelssohn when the Liederkranz begins its rehearsals for the European tour.

The building has many rooms, all of which will be used by the club. These include a large rehearsal hall, musical library, lounges and billiard and other rooms. The walls of this historic structure at Eleventh and Chestnut Streets are decorated with trophies of bygone days.

The club plans to enlarge its membership. Officers who will have charge of the clubhouse are D. C. Luening, president; Charles Schneider, vice-president; Frank Muth, secretary, and Oscar Menger. Otto Singenberger will be the conductor for the club in coming months and also for the European tour.

C. O. SKINROOD.

## Elias Breeskin Accepts Concertmaster's Post in Pittsburgh

PITTSBURGH, Sept. 26.—Elias Breeskin, violinist, formerly a member of the Elshuco Trio, has been engaged as concertmaster and soloist of the Grand Theater. He appeared for one week as a guest, and his success was so pronounced that Manager Davis asked him to remain. Mr. Breeskin began his duties at once and will play special numbers with the Grand Symphony, under the baton of David Broudy.

WILLIAM E. BENSWANGER.

CHICAGO.—James Wolfe, baritone, has accepted the position as choir leader and soloist in Elgin Methodist Episcopal Church.

## New Curtis Quartet Prepares for Season



Photos of Carl Flesch and Emanuel Zetlin by Kubeu—Rembrandt Studios

PHILADELPHIA, Sept. 26.—The formation of the new Curtis Quartet, comprising four instructors in the stringed department of the Curtis Institute of Music, of which Mary Louise Bok is president, is a natural outgrowth of the activities of this organization. A New York concert, which is to be the quartet's debut, is announced for Feb. 25.

In the above photograph the members are Carl Flesch, (upper left) head of the violin department, leader; Felix Sal-

mond, (upper right) 'cellist; Emanuel Zetlin, (lower left) pupil of Mr. Flesch and teacher in his department, second violinist, and Louis Bailly, (lower right) viola player.

Mabel Garrison, soprano, is in Paris, having recently completed her Oriental tour with a series of concerts in Singapore and Batavia. She will give her first New York recital in Carnegie Hall on Oct. 24.

## WISCONSIN CONSERVATORY OPENS AUSPICIOUS YEAR

Large Faculty Returns for Curricular  
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New Branch Founded

MILWAUKEE, Sept. 26.—The Wisconsin Conservatory of Music in this city opened its twenty-seventh season on Sept. 10. A large enrollment is expected. The faculty of eighty-five teachers is looking forward to the most successful season in the history of the school.

The Wisconsin Conservatory is one of the leading schools of music in this section of the country, and was one of twenty-three institutions in the United States invited to send a representative to the organization meeting of the National Association of Schools of Music and Allied Arts. A new branch of the Conservatory was opened in West Allis.

Departments include instruction in piano, voice, organ, violin, 'cello, theory and dramatic art. Each is headed by a senior teacher as an assistant to the musical director. The management of the school is headed by William Boeppler, director; Frank Olin Thompson, Kathrine M. Clarke and Edwin G. Kappelmann. Assistant directors, in addition to the advisory council and board of examiners, include: Hans Hess, Dr. Wilhelm Middelschulte, Georgia Hall-Quick, Pearl Brice, Winogene Hewitt-Kirchner, Arthur Van Eweyk, Arthur H. Arneke and Estelle Fielding.

## Havana Philharmonic Plays Novelties

HAVANA, Sept. 20.—Continuing his policy of presenting novelties to Cuban audiences at almost every concert of the Havana Philharmonic Orchestra, Pedro Sanjuan at the last concert brought forward Lully's Ballet Suite and Glazounoff's Second Symphony. The latter composer was also represented by his "Stenka Razin." The "Danse Chinoise" from Tchaikovsky's "Casse-Noisette" completed a program which was generously and sincerely applauded by a large audience in the National Theater.

NENA BENITEZ.

Emily Miller, coach and accompanist, returned last week from several weeks' stay in Maine and has resumed teaching at her New York studios.

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CARRIE MUNGER LONG, 608 Fine Arts Bldg., Chicago, Ill. Normal classes, Dallas, Texas, Oct. and Dec.; (Five weeks' classes) (Three months' classes).

HARRIET BACON MACDONALD, 825 Orchestra Bldg., Chicago, Ill. Normal classes, Dallas, Texas.—Oct. 1, 1925; Jan. 4, 1926.  
MRS. KATE DELL MARDEN, 61 North 16th Street, Portland, Ore.  
MRS. WESLEY PORTER MASON, 5011 Worth Street, Dallas, Texas.  
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## Hugo Riesenfeld to Conduct Special Sunday Programs in Rivoli Theater

A FOURTH-RATE pianist slid on to her stool, selected a torn piece of music from a bedraggled pile, switched on the light and started in, powerfully, ruthlessly, on a tuneless bit of current ragtime. For hours she played, neck strained, watching the harrowing adventures of a curly-headed heroine flicker across the screen, banging heedlessly the while on an ancient piano.

Came the day when she was ousted in favor of a mechanical piano with cerulean waterfalls cascading against a violent green background. Then indeed was reached the highest form of Art!

That was years ago, before Charlie Chaplin the comedian had become Charlie Chaplin the film star, before Hugo Riesenfeld pledged his devotion to the cause of good music in the cinema houses.

It is Dr. Riesenfeld, managing director of the Rivoli and Rialto theaters in New York and conductor of the Rivoli Symphony, who has done very many worthy things to bring good music into the movies. He tried experiment after experiment, until he achieved unassailable success. He has just commenced a new project: From now on, every Sunday at 12.30 o'clock, in the middle of a cinema program, the orchestra under his leadership in the Rivoli will give an hour's program of music—pure, unadulterated music, undisturbed by the flickering of any film.

"It has always been my ideal," says Dr. Riesenfeld, "this idea of bringing music to the people. But they do not always want it. Eight years ago I gave a series of concerts for children. On Saturday mornings they were, at 10.30, in the Rialto Theater, an hour before the show. But that time I failed. No one would come. It was too early, I guess, for the children.

"Now I will try again. America is becoming more and more a music-loving country. It is a slow development, but it is very sure. Perhaps now people will come." His persuasive tone seemed enough to make the undertaking a success.

### Favors Americans

"My programs will include a classic overture and perhaps one movement of a classic symphony. The rest of the time I shall devote to semi-classic compositions—perhaps a Liszt rhapsody or a Bizet suite. And I want very much to play at least one American composition at every concert—something of a light genre, for I haven't the time to work up too difficult things. But new and unknown works will have a chance. Then, too, I shall have prominent soloists. I am negotiating with several already.

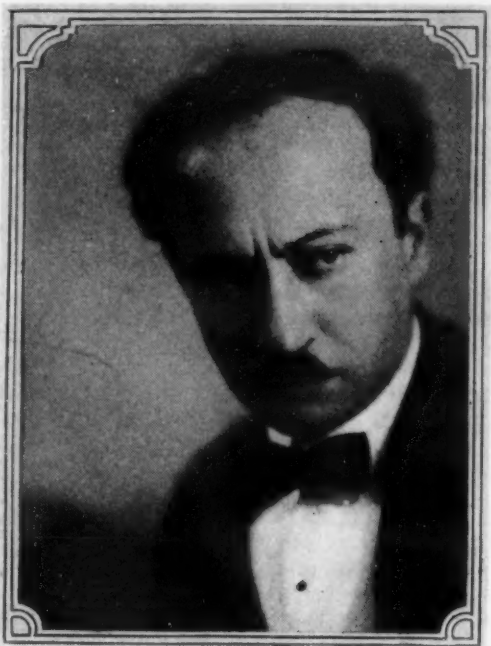


Photo by Maurice Goldberg  
Hugo Riesenfeld, Musical Director of the Rivoli and Rialto Theaters

"When I first went into this business an organist considered it a disgrace to play in moving-picture houses. Now the very best of them are trying for just such positions. Think of the musicians in the United States who earn a living 'playing for the movies.' There must be 20,000 of them."

Ten years ago motion-picture house orchestras of from twenty-five to forty men were inconceivable. There are forty-odd men in Dr. Riesenfeld's orchestra now, and he will enlarge it to fifty this fall to have a complete symphony orchestra for his Sunday morning concerts.

It may seem a bit inconsistent, perhaps, that Dr. Riesenfeld, a vital, energetic business man, finds time and thought for as altruistic a scheme as his appears to be. It has all the earmarks of Art for Art's sake in the middle of Big Business. But perhaps Big Business never completely effaces itself. Perhaps this is another of Dr. Riesenfeld's schemes to lure back to the cinema those sensitive souls who, years ago, were so mortally offended by the fourth-rate pianist and the mechanical piano.

E. A.

### U. S. Army Band to Exchange Music with Foreign Organizations

WASHINGTON, Sept. 26.—Picking up programs broadcast by the United States Army Band from Washington has brought requests from bands in many foreign countries for the loan of American band music in exchange for some of their unusual scores. According to Capt. William J. Stannard, leader of the Army

Band, considerable music has already been exchanged between his organization and the Garde Republicaine Band of Paris, and the Banda Mayor of Mexico City. Other musical organizations, in Latin America and elsewhere, are in correspondence with the Army Band authorities in order to arrange for the exchange of band scores.

A. T. MARKS.

### San Francisco Opera Has Successful Third Season

[Continued from page 1]

"Samson"; Anna Young, Mary Newsom, and Elsie Cross who proved charming as *Pousette*, *Javotte* and *Rossette*, respectively, in "Manon"; Marsden Argall as *de Bretigny*, Amerigo Frediana as a *Sergeant*, and Audrey Farncroft as a *Maid*.

The \$17,500 opening night house and \$92,000 advance sale represent a substantial increase over last year's figures, which were \$16,000 and \$76,000 respectively, and permit optimism to assume the confidence of assurance as to the financial well-being of the company, which is vital as a guarantee of permanence. The artistic and technical advance keeps step with the financial progress as may be noted particularly in the improved work of the chorus, the smoother conduct of the stage business, the more confident ease and precision of the local talent, and the more harmonious general meshing of the various cogs of the operatic machine.

CHARLES A. QUITZOW.

### Four Native Works Listed for Washington Festival

[Continued from page 1]

Singers of London; harpsichord pieces by English composers, and a Sonata in G minor for two violins, 'cello, and harpsichord, by Purcell, will comprise the all-British program on Thursday afternoon. The English Singers include Flora Mann, Nellie Carson, Lillian Berger, Norman Stone, Norman Notley, and Cuthbert Kelly. Lewis Richards will be at the harpsichord. The violinists will be Henri Sokolov and Max Pugatsky, and the 'cellist, Richard Lorbberg. The English Singers will be accompanied on their visit by the Rev. Dr. Edmund H. Fellowes, Canon of Windsor Castle, who is well known for his research in the field of old English music and for his editing of Tudor church music and madrigals. Dr. Fellowes will give three lectures on this music at the Library of Congress, subsequent to the Festivals. The dates of the lectures are Nov. 2, 3 and 4.

Classics and modern Italian numbers are announced for Friday morning: Caldarara's "Sonata da Chiesa," for two violins, 'cello, and organ; Boccherini's

String Quartet in C; and Pizzetti's Trio in A, for piano, violin, and 'cello. The National String Quartet of Washington, the Elshuco Trio of New York, and Mr. Farnam will interpret the program. The final concert on Friday afternoon consists of three compositions, of a contrasting nature: Howard Hanson's String Quartet, Op. 23; Claude Debussy's String Quartet, Op. 10 and Franz Schubert's String Quartet, Op. 163. The Chamber Music Society of San Francisco and Mme. Marie Romaet are the soloists.

### Mrs. Coolidge Returns

Mrs. Coolidge, who returned from Europe last week where she sponsored intimate concerts of modern and little known music in London and Paris, left almost immediately for Washington to confer with Mr. Engel, who is her active adviser in the work she endows and promotes so generously.

Although Mrs. Coolidge intends to continue her personal participation and cooperation with the festival work and other phases of her Washington gift, nevertheless it is hoped that her example will spur the government to a more positive attitude towards musical life in the United States and that other sections of the country will be stimulated into undertaking similar work. The American composer is one in whom Mrs. Coolidge has particularly interested herself, as the Festival programs for Washington testify. She has been accustomed in the past to give a chamber music prize and to commission a work to be prepared in alternate years.



Photo by G. M. Kenstere

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# Post Impressions of Western Master Classes

THE accompanying article is the final one of a series by Marjory M. Fisher, representative of MUSICAL AMERICA in San Jose, Cal. Miss Fisher describes herein her visit to Julia Claussen's studio and her final observations on the master class situation as seen in a tour of the Pacific Coast master classes. Previous articles by Miss Fisher appeared in MUSICAL AMERICA on July 18, Aug. 15, Aug. 29 and Sept. 12.—*Editorial Note.*

San Francisco, Sept. 26.

A CLOSE study of summer master classes proved that while methods necessarily differed, according to the individuality, temperament and viewpoint of the teacher, all held in common to one fundamental ideal, viz: artistic perfection. Toward this goal each instructor endeavored, with the most intense application, earnestly to lead his (or her) pupils.

It was also plain that jealousy, that traditional bug-bear of musicians young and old, was conspicuous by its absence. "Live and let live" was obviously a motto of both teachers and students. It was no unusual sight to see such master artists as Julia Claussen and Josef Lhevinne sitting in the classes of a fellow teacher; and when music critics, including William J. Henderson, who are supposed to run away from music when duty does not lead them to it, voluntarily attended classes instead of playing golf out in the famous California sunshine, one could safely claim "There's a reason!"

There seemed to be greater similarity in the modes of pianists than in any other branch of teaching. "Stick to the keys." "Get the arm into it." "Push down the keys; the tone lies at the bottom." These were the maxims heard, in effect, repeatedly. Even here, however, one artist was seen doing one of the things a fellow artist had forbidden—waving his wrists.

One observed that the best teachers for certain pupils were not necessarily those with the most years of experience behind them. Nearness to student days and the memory of how his own problems were solved might make a young person as helpful to some students as an older one.

"Treat 'em a little rough" might slangily have been the axiom adopted by some of the younger teachers—and by some of the older ones as well—but I never saw an occasion when deserved

commendation was withheld. Even criticism that was delivered with disconcerting frankness carried the conviction that it was made for the pupil's good; and many "makings," but no "breakings," were witnessed.

Evidently the men were most interested in instruments other than their voices! Members of the sterner sex were few and far between in voice classes but outnumbered the women in the 'cello class and were about equal in number to the women in the violin and piano classes.

There seemed a regrettable tendency on the part of some scholarship pupils to regard themselves as privileged personages. It was the scholarship pupil, in certain cases, who broke appointments or arrived late for lessons. It is one of the foibles of human nature that what one gets for nothing is seldom appreciated.

On the other hand, there was one particularly interesting instance of a pupil's reaction. This student refused an attractive scholarship in order to continue study under the master who had in the first place made lessons profitable, preferring to "get a job" and earn money enough to pay for tuition from the benefactor to any other course of education.

## Visiting Julia Claussen

A visit paid to Julia Claussen's studio coincided with the hearing of nineteen contestants for her scholarships at the Master School of Musical Arts of California. Associate judges were Lazar S. Samoiloff, director of the Master School; Josef Lhevinne, and Nicolai Mednikoff, who served in the dual rôle of judge and accompanist. Alice Seckels, manager of the School, guarded the door and acted as stage director, supplying the cues for entrances and exits.

Each contestant was regarded with kindly interest by Mme. Claussen and her fellow artists. Eighteen of the nineteen contestants were women. Among them was a self-taught soprano, who had learned all she knew from reading a book on singing. There were also singers of professional experience, and pupils who disclosed good, bad and indifferent teaching. Each was permitted to sing a number of her own choosing, and the distinguished audience heard every type of song from elaborate florid arias to the "Last Rose of Summer."

After Mr. Samoiloff announced the winners, he added, "Mme. Claussen will be happy to tell any of you just what she thinks of your voice and why those who did not win were losers. Or you may ask any of the judges about your work."

"Mme. Claussen has taught me how to practise," said an appreciative pupil afterward.

At one lesson Mme. Claussen said, "The tone should go this way," indicating the shape of a V. "You reverse the pyramid by starting big and going up to nothing. Don't 'poosch'! You have a big voice anyway. Loosen up. Watch your support and open your mouth."

## Criticism Is Kindly

One student after another vocalized and received individual criticism and advice, sometimes in a low voice meant for their ears alone, and again, spoken so that the entire class might hear and profit thereby. Praise was given spontaneously. Criticism was unhesitating where needed, but always in the kindest and most loving of ways.

"If you do not understand, please ask me," said Mme. Claussen. "Remember, the tone goes up, the support down."

A soprano with a tired voice, which she was inclined to force, stated that she must keep singing professionally because she needed the money.

"Very well," said Mme. Claussen. "Sing for them; it is good that you do it. But don't give them all you have every minute of the time. How much do you get, ten dollars?"

"That's about all."

"All right, then give them ten dollars' worth. Give them one big tone during the evening to let them know that you have it. The rest of the time sing softly. They will appreciate the one big tone more, by contrast, than if it were all big, and at the same time you will be taking care of your voice."

To another the teacher said, "Work on your support. The vowels must always be on the lips, never in the throat."

## Stage Deportment

Mme. Claussen had expected to conduct a class in stage deportment, but found that many pupils were not sufficiently interested in this phase of art.

"I think," said Mme. Claussen, "it is because pupils do not realize that it is just as necessary to know how to walk on and off the stage, up and down stairs and round the stage properties when in opera, as it is to know how to sing. I spent many years in learning these things."

"Students are used to flattery and hurt by criticism. An artist considers every criticism he receives, whether the critic be good or bad. He will read it, consider it, then act upon it—either accepting or rejecting it, according to its merits. But a student—no! He is constantly being flattered by his friends

and is too apt to resent criticism. A school is not for flattery. It is for education, and a teacher is the only one who can be honest."

Asked whether it was possible to hear one's self as one hears others, Mme. Claussen responded, "Yes. I have trained myself to do it, and one must. I don't suppose the girls hear themselves. They probably feel the difference rather than hear it. I am planning to teach my pupils to criticize each other, as well as themselves."

I cannot conclude this series of articles without referring again to Miss Seckels, who had the difficult task of handling all the business for the twelve artist-teachers who comprised the faculty of the Master School. Hers was no eight-hour day! And one of the most graceful tributes she received was also happily true. It came in the form of an artist's photograph inscribed "To Alice Seckels, lady, manager, friend and diplomat. With admiration."

MARJORY M. FISHER.

## Paul Beymer Accepts Post in Temple at Cleveland

WHEELING, W. VA., Sept. 26.—Paul Allen Beymer, organist and choir leader of St. Matthew's Protestant Episcopal Church since 1916, has accepted the position of organist at the Temple, a Jewish synagogue in Cleveland. During his service at St. Matthew's he has built up a large boys' choir and has led the chorus of the Women's Club of Wheeling. He will continue his teaching in this city, coming from Cleveland to meet his students.

## Nevada Club Opens Fall Season

NEVADA, Mo., Sept. 26.—The Nevada Musical Club held its first fall meeting on Saturday, Sept. 19, in the Cottey Auditorium. Several concerts for which no charges will be made will be given during the year. On Oct. 22 the Club will present the Kansas City Little Symphony in the High School Auditorium.

PAUL J. PIRMANN.

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## Reel and Rod Replace Piano in Activities of Edna Richolson Sollitt



Edna Richolson Sollitt, Pianist

CHICAGO, Sept. 26.—Edna Richolson Sollitt, Chicago pianist, has been enjoying several weeks of vacation in the Wisconsin woods, resting and preparing programs for the long tour which she will make during the coming season.

It is evident from the snapshot that Mrs. Sollitt enjoys fishing as well as music, and statistics show that her

career is even more versatile, for she has been teacher, pianist and manager all at once.

Not wholly preoccupied with atonality, polytonality and cross rhythms, she has been unraveling the baffling problems of bait and rod and reel, as exceptionally prolific catches have proved.

### Rudolph Reuter to Appear with Chicago Symphony

CHICAGO, Sept. 26.—After a summer spent in climbing mountains in Colorado, Rudolph Reuter has returned to Chicago and is busily preparing programs for many concert dates he is to fulfill during the coming season. Mr. Reuter will be heard as soloist with the Chicago Symphony and is scheduled for a recital in Boston.

### Helen Fouts Cahoon Booked for Tour

CHICAGO, Sept. 26.—Helen Fouts Cahoon, soprano, will open her season Oct. 5 with a recital before the Austin Woman's Club. She will be heard by the Sorosis Club of Oak Park Oct. 19, before beginning a tour of several important communities in the Central West.

### Milan Lusk Reengaged by Legion

CHICAGO, Sept. 26.—Milan Lusk, violinist, who received an ovation on Aug. 4 when he played for the Marine Post of the American Legion in Chicago, has been reengaged to appear in the Post's monthly recital series.

CHICAGO.—Goldie Gross, 'cellist, was soloist from WLS radio station at the State Fair in Springfield, Ill., from Sept. 21 to 27. Miss Gross is a member of the WLS radio staff in Chicago and has also played for WHT.

## Europe Is Becoming Musical Province of America, Declares Alexander Raab

CHICAGO, Sept. 26.—America's ascendancy in music, now keenly felt in the Old World, has had a depressing effect upon Europe, according to Alexander Raab, pianist, who for many years has held a position of importance in the piano department of the Chicago Musical College.

Mr. Raab, recently returned from his annual vacation abroad, says that the Old World recognizes a European reputation is not sufficient for a musician's success in America.

"Europe moves slowly," says Mr. Raab, "but a new balance of authority is recognized. On the one hand is the Old World, which has always been the leader of things artistic. On the other is the new, indispensable to the artists of the old, ready to lavish its support upon those who please it, and autocratic in its standards."

"Europe cannot understand America's colossal practical interest in music. When anything great is done to assist an artist, or to further art, it is done here. Prizes, huge fees, intense and loyal patronage, are all to be found in America. This country has taken a determining position in the development of music. At first, in Europe, there was an age of aristocratic patronage. When this lapsed, the individual artist found the way toward gaining a public. Now America has stepped in to assume an undisputed economic mastery which naturally must result in an alteration of aesthetic values."

"Europe sees that eventually only the man who amounts to something in America will be accepted as great in Europe. He knows the American sees more and more clearly it is no longer necessary to go to Europe. Europe knows it must do something to regain its prestige before it is too late; but, ironically enough, it realizes that whatever it does henceforth must be done in reference to America. Governments have stepped in, and sought to create interest in music schools by giving university credits and filling the faculties with the most important musicians to be found. Artists are eager to do something, but they feel



Alexander Raab, Pianist

it is pretty late to be bestirring themselves for the preservation of European ideals. The undeniable trend of the situation is that Europe is becoming a musical province of the United States."

The effect of all this, Mr. Raab states, is seen in the concert world and in composition. Novelty and progressiveness have been relegated to the theatrical world. Music is at a low state of vitality. Newspaper reviews are pessimistic in summary and in outlook. There is little in concerts, in orchestral activities or in the work of soloists which is of outstanding importance. Europe can no longer do without America. Even the investigations conducted by American publications are now held to be indispensable in Europe.

Speaking of tendencies in modern performance and composition, Mr. Raab says:

"The current absorption in atonality and other technical matters is, I believe, part of the modern search for expression. Atonality will surely not be the eventual result of contemporary experiment. Instead a great man will some day take present day materials, clear away the non-essentials and make us see the true inwardness of that towards which the age is striving. There is no such leader at present, but perhaps America is on the point of producing one."

Estelle Gray-Lhevinne, violinist, recently signed contracts for two recitals at Rochester, N. Y., and two at Youngstown, Ohio, making her total number of recitals thus far 176.

CHICAGO.—Theodora Sturkow Ryder, pianist, will play at the American Music Festival in Buffalo on Oct. 6.

CHICAGO.—Herman T. Baer has been engaged as choir leader and baritone soloist in the Bethany Presbyterian Church.

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## Metropolitan Châlet and Art Absorb Idle Hours of Oscar Ziegler, Pianist

OSCAR ZIEGLER, Swiss pianist, has decided to run on an independent ticket. The decision is not an impetuous one, however, for Mr. Ziegler has wavered for several years between Bach, Scarlatti and all the other strict classicists and the romanticists on from Chopin and Liszt. Tired of all the old war horses, he has arranged a unique repertoire for the coming season and will present a few of his findings in his first New York Town Hall recital on Oct. 14.

After giving Beethoven's last, and perhaps most difficult, sonata, Mr. Ziegler will offer several American works, beginning with Howard Hanson's "Clog" Dance. The "Greenwich Village Tragedy" of Emerson Whithorne is scheduled for performance, after which Arthur Lourié's Third Sonatine will be given. Music by Arthur Honegger, a compatriot of Mr. Ziegler, will be a feature of the third number, his "Sept Pièces Brèves" alternating with several old Italian, French and English miniatures seldom, if ever, heard in this country.

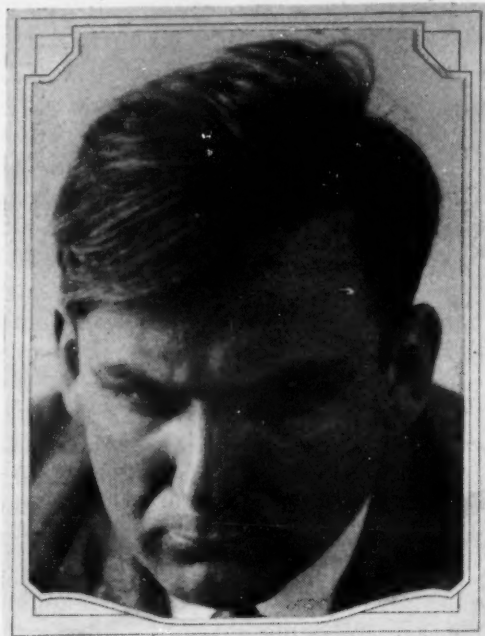
Among the latter are Luigi Rossi's "Passacaille," Bernard Tasquini's "Arietta," Pescetti's Allegretto, Hector Fiacco's "L'Inconstante," Dr. Arne's Seventh Sonata and Jean Baptiste Loeillet's Allemande. Another proof of Mr. Ziegler's independent ticket is the final number, which, instead of being a rhapsody of some sort, is a customary first number, namely the Chromatic Fantasy and Fugue of Bach.

"Later I shall introduce some Swiss compositions," says Mr. Ziegler, "for people do not seem to realize that Switzerland is a country in itself. They are prone to assimilate all its works and composers with either France or Germany. There are many prominent Swiss composers today, but somehow those who stay within the bounds of their native land become isolated and are little known. For instance, there are the beautiful lieder of Othmar Schoeck and the works of Volkmar Andreae, Fritz Brun, Hermann Suter and Ernest Ansermet."

### Praise for New York

While Mr. Ziegler has limited his activities during his four years in America to New York City, concertizing and giving private lessons, he is now planning a transcontinental tour for the near future.

"As soon as I have exhausted the wonders of New York," he adds, "Every day one finds new angles of interest. Within the musical world alone there is sufficient to keep one forever busy. Then



Oscar Ziegler, Swiss Pianist

there is the drama, with the fine Theater Guild plays and other splendid productions. There are always art exhibitions and new books and bric-a-bracs to be picked up in odd corners."

The latter was proved conclusively by a single glance about Mr. Ziegler's apartment, or châlet, as he calls it, with its ancient Bokkhara rug, partly woven by a bride of Turkestan who did not complete it by her wedding day. The remaining part was woven by machine. The wall is decked with Persian tapestries and quaint old prints. Among all these things is a little picture of Rudolph Ganz, who was Mr. Ziegler's teacher, together with Ferruccio Busoni and Bernhard Stavenhagen.

Like Mr. Ganz, Mr. Ziegler is much interested in American works. "There are so many excellent manuscripts which need a good angel to put them in the right hands," he states. "If I were king, I should certainly be an unparalleled philanthropist!" But this philanthropy is already known, for he has played with orchestra in and around New York some dozen times in benefit performances.

H. M. M.

### Elemer von Pichler Joins Staff of Cincinnati Conservatory

CINCINNATI, Sept. 26.—The Cincinnati Conservatory has added another name to the roster of its faculty with the arrival of Elemer von Pichler, Austrian conductor, teacher and singer, who has taken up his duties as coach in the op-

eratic department. Formerly instructor in the department of opera at the Royal Academy, Budapest, Mr. von Pichler is a son of Felix von Pichler, distinguished as a composer and later as president of the Klausenberge Conservatory, Transylvania. He studied under Hans Koesler, Alessandro Breda and Adolph Robinson, and was a member of the orchestra of the Royal Opera while yet a student. He later became "chef de chant" in that organization. He has been organist of the Philharmonic Society of Budapest and was for many years musical director of a leading church in that city.

### NEW MARQUETTE TEACHERS

#### Conservatory Engages More Faculty Members for Coming Season

MARQUETTE, Wis., Sept. 26.—Herman Zeitz, who for many years conducted Milwaukee's leading orchestra, has accepted a position as head of the violin department of Marquette University Conservatory. He will also lead the Marquette University Band.

Marquette has made a number of important changes in its music faculty, under the direction of Liborius Semmann, dean of the College of Music. Beatrice Story of Amarillo, Tex., and Mamie Adams of Milwaukee have been added to the violin department. Miss Adams is a former student of Mr. Zeitz.

Two vocal teachers will also be added to the Marquette faculty—Elizabeth Hearing, who has conducted a private school of music at Delafield, and Magdalene Letter, formerly connected with the Milwaukee Institute of Music. Mrs. Kuehlhorn has been added to the piano department of the school.

C. O. SKINROOD.

NASHVILLE, TENN.—Announcement has been made by the trustees of Fisk University of a change in management of the Fisk Jubilee Singers. Walter K. Varney will manage that organization during the approaching season.

CLARENCE, MO.—Gladys Hamstreet has received an invitation to join the staff of the conservatory at the Central Howard-Payne College at Fayette.

## Boston Activities

Sept. 26

Harrison Potter, pianist of this city, will make his New York debut in Aeolian Hall on the afternoon of Oct. 27. Mr. Potter spent the summer in the Artists' Colony at Boothbay Harbor, Me., where he devoted much time to the preparation of his program.

\* \* \*

Gertrude Tingley, teacher of voice, has returned from a European trip and will open a new studio at 83 Newbury Street.

\* \* \*

Wendell H. Luce, manager, announces Jordan Hall appearances of the Flonzaley Quartet on Jan. 21, Feb. 11 and March 4.

\* \* \*

Frank Doyle, vocal teacher, with studios in this city and Lowell, Mass., will give a course in voice at the Rogers Hall School, Lowell. Mr. Doyle, as in past seasons, will give studio recitals.

\* \* \*

Claudine Leeve, dramatic soprano, arrived last week from a European tour. She spent a week at Bayreuth, where she heard the "Ring." Later, under Mme. Schoen in Berlin, she studied Wagnerian rôles. Mme. Leeve is already booked for important concerts by her manager, Aaron Richmond.

W. J. PARKER.

### Beatrice Scory Wins Scholarship in West Virginia

MORGANTOWN, W. VA., Sept. 26.—Beatrice Scory of Clarksburg has been awarded the scholarship in piano playing offered by the West Virginia Federation of Music Clubs. The scholarship, given by Dora Sauvageot Morris of Morgantown, herself a pupil of Theodor Leschetizky, provides for weekly lessons for a period of thirty-six weeks. Miss Scory is a pupil of Cora M. Atchinson, president of the State Federation.

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# Musical America's Open Forum

MUSICAL AMERICA is not responsible for the opinions or statements of Open Forum writers. Please make your letter brief, and sign your full name and address. Names will be withheld if requested.—EDITOR.

## In Praise of Jenny Lind

To the Editor of MUSICAL AMERICA:

In reply to the letter which appeared in your issue of Sept. 26 under the caption of "The Jenny Lind Cult" (and signed by Robert Saxham), will you permit me to say that Jenny Lind lives because she represents the immortal elements which are the very core and being of a true art.

Her humility, purity, sincerity, and simplicity were never marred by the honors bestowed upon her, and she herself defined the enduring foundation stone of her greatness, in the words which I quote from one of her letters to Professor Blackie, of Edinburgh: "My unceasing prayer is that what I give to my fellows may continue to live on through eternity, and that the Giver of the gift, and not the creature to whom He lent it, may be praised and acknowledged."

One does not wonder that she suggests the nightingale, who, in shy retirement pours out, from the fragrant woods, its lovely melodies which lift and bless.

Another incident comes to my mind, of a little child who was left alone, in a large hotel, in a city where Jenny Lind was appearing. The singer became suddenly indisposed, and while resting in her rooms, heard the prolonged sobs of a child near by. She arose, went quietly and knocked on the door from which the sobbing came, longing to comfort the child. A tear-stained face greeted her and more sobs. "I wanted to hear Jenny Lind sing, and my mother could not take me," wailed the little girl. "You shall hear her, dear, I will sing for you." "But I don't want to hear you, I want to hear Jenny Lind."

...When the mother returned the child was radiant, spellbound, listening, in rapt attention, to the songs of the birds,

to the call of the shepherd, to a soothing lullaby. Her tiny hand was clasping that of the tender woman, who had—as did the Master Artist whom she served—blessed a little child.

No one who has had the sacred privilege of looking through many of Jenny Lind's most intimate letters and records, as I have, will believe that "she said many bitter things about America," no matter how seemingly authoritative the source of this statement may be.

Her own words (written with no thought of ever being seen) refute this. She had a deep affection for America, and an overwhelming sense of gratitude for all the kindness shown her here. I have a letter by my side now which she wrote to her parents, from Boston, on Sept. 27, 1850—and it so happens that I am bringing her words to remembrance on this very date, seventy-five years later. The whole letter is filled with spontaneous enthusiasm for the beauty and grandeur of the sea, and for the thoughtful attentions shown her. "The sight of the ocean in all its aspects was oh! so grand! . . . The good captain and all were so kind to me . . . We gave a concert for the crew, and once or twice we had a merry bit of dancing . . . It touches me very deeply to receive constantly such good will and kindness; people seem not to know how to do enough to show their favor and the genuine and sincere interest they take in me. I am very grateful . . . but I know that after my tournee is over, some plan will come that I may enjoy peace and rest, for indeed in these two matters, so precious to us human beings, I seem to be given but a small share". . .

As an exemplification of the sincerity of this statement, it is well to recall, that, later, in England, after her re-

tirement, a friend found her sitting on the sands by the seashore, with her open Bible in her hands. The friend earnestly inquired: "How is it that you ever abandoned the stage at the very height of your success?" This was her beautiful reply: "When every day it makes me think less of this"—laying her finger on her beloved Bible—"what else could I do?"

Jenny Lind can never be called an "alien artist" to America, for in every fiber of her being, this great Norse woman embodies the pure Norse Anglo-Saxon, Christian ideals upon which America is founded and which had representation, in the Norse discovery of America (in the year 1000) by the Ic-lander, Leif Ericsson. These ideals animated and sustained not only our Christian pioneers but burned within the "father of his country," George Washington (to whom I have the honor to be related) and supported him during the seven years of Gethsemane, which were precedent to the birth of the American Republic. Abraham Lincoln laid down his life "that he might find it" for the preservation of the American ideal. It is not generally known that both Lincoln and Washington have Norse forebears. . . .

Bayard Taylor, who was sent to Iceland, in 1874, by Whitelaw Reid, to represent the New York Tribune, at the Millennial Celebration of the Icelandic Republic (and whose "Greeting to America" Jenny Lind herself chose to sing at her debut, in America) wrote of her to his friend, George H. Boker: "She is the only great, unquestioned genius, in woman's form, I have ever known, and the more I see her, the more I reverence her truth, her purity, her faith in art as the crown and glory of our nature. You should see her face when she speaks of these things. . . ."

Hans Christian Andersen writes: "Through Jenny Lind I first became sen-

sible of the holiness there is in art; through her I learned that one must forget one's self in the service of the Supreme. No books, no men have had a better or a more ennobling influence on me, as the poet, than Jenny Lind. . . ."

A critic wrote of her first concert in Philadelphia, when she donated a share of her receipts to the Music Fund: "The excitement which this charming, pure and benevolent girl has created in the song-loving world has never been paralleled. The advent of Jenny Lind in this great and enthusiastic country will form an epoch never to be forgotten and never equalled." She began this program with "I Know That My Redeemer Liveth." Her divine inspiration and consecration empowered her to spiritually interpret Handel's great conception, which was the song she loved most to sing. *There is no death!* As an American artist, who is humbly and earnestly endeavoring to perpetuate the immortal ideals which inspired Jenny Lind, as one, who *Knows*, with her, that "My Redeemer Liveth," I offer to her the tribute which Abraham Lincoln paid to Washington—"In solemn awe pronounce the name, and in its naked, deathless splendor, leave it shining on."

KITTY CHEATHAM.

New York, Sept. 26, 1925.

## Musical Receptions Given in Lima

LIMA, OHIO, Sept. 28.—Several receptions have been given here recently. C. Minette Fagan, vocal instructor, and Pauline Wemmer Gooding, soprano, entertained in "Shady Hollow House" on Sept. 22 in honor of James Grubb, tenor, formerly of Lima. Solos were given Mr. Grubb, Dale Marshall and Mrs. Gooding, accompanied by Helen Ernsberger. A welcome home reception was given to Vera Watson Downing, violinist.

H. EUGENE HALL.

Marie Mikova, pianist and teacher, reopened her New York studio on Sept. 28. She will resume her Boston teaching early in October.

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## In the Artists' Route=Book

Carl Flesch, violinist, will open his tour in Philadelphia in October.

Fred Patton, baritone, will sing in "Messiah" in Cincinnati on Christmas Night.

Edwin Swain, baritone, will be heard in Lewisburg and Lewistown, Pa., in December.

Among reengagements for Elsa Alsen is a concert in the Music Lovers' Course in Baltimore.

Gitta Gradova, pianist, begins her tour with a concert in Grand Rapids, Mich., on Oct. 9.

Carlos Salzedo, recently returned from Europe, is busy with master classes in harp at Seal Harbor, Me.

Albert Spalding, violinist, gave a recital at the State Normal College in Normal, Ill., on Aug. 14.

Vicente Ballester, baritone of the Metropolitan Opera, has gone to California to appear in Los Angeles Grand Opera.

Emily Stokes Hagar will appear with the Apollo Male Chorus in Pittsburgh under the direction of Harvey Gaul this season.

Claire Dux, soprano, will arrive in New York the latter part of December. Her tour will begin in Lincoln, Neb., on Jan. 5.

Edwin Hughes, pianist, returned to New York on Sept. 28, after a vacation at the MacDowell Colony in Peterboro, N. H.

Wilhelm Bachaus' arrangement for piano solo of Strauss' Serenade has been played for radio recently by several "air favorites."

Frederick Baer, baritone, won particular success with his singing of "The Erl-King" at a concert in Portland, Me., on Sept. 16.

Henriette Speke-Seeley has reopened her studio at the Metropolitan Opera House after a vacation spent at Palm Beach, Miami and Hollywood.

Ruth Breton, violinist, has moved to New York from Louisville. Her most recent engagement is a solo appearance with the New York Symphony.

One of the first violin recitals of the season will be that of John Corigliano in Aeolian Hall on Oct. 4, after which Mr. Corigliano will tour the country.

Grace Kerns, soprano, has gone to Lake George, N. Y., where she will be a guest of Nevada Van der Veer, contralto, at Echo Hall, Bolton's Landing.

James Woodside, baritone, who appeared in recital in Town Hall last season, will reappear in the same auditorium on Oct. 19.

Florence White, soprano, recently sang for Stations WOK in Sherman Hotel,

WHT in the Wrigley Building and the American Legion in the Sherman Hotel.

Sophie Braslau, contralto, has spent the past few months examining new songs and many old but unfamiliar works which will comprise her fall programs.

Fraser Gange, baritone, has been selected by Willem Mengelberg to sing the solo passages in the latter's cantata written for the official opening of Steinway Hall.

Mary Berne, coloratura, pupil of Estelle Liebling, in a recent recital in the Allen Theater, Cleveland, sang an arrangement of Strauss waltzes by Miss Liebling.

Julia Claussen, mezzo-soprano of the Metropolitan Opera Company, recently received an ovation upon her appearance in the second Pacific Sangerfest in San Francisco.

Josephine Forsyth will give a unique program, "Creation of Poetry and Song" before the Woman's Club in Freehold, N. J., this season, under the management of Annie Friedberg.

The Fine Arts Club of New York will move to studios in the Metropolitan Opera Building shortly. The last musicale and reception of the organization was given on Sept. 23.

Ernst von Dohnanyi, composer and pianist, sailed on the maiden voyage of the Bremen. Mr. Dohnanyi will conduct the State Symphony until January, when Alfredo Casello will continue.

Nevada Van der Veer, contralto, has been engaged for an appearance in South Manchester, Conn., on Nov. 30, to follow her reengagement with the Worcester Festival in October.

Grace Kerns, soprano, has been engaged to appear as soloist with the Cleveland Orchestra in two performances of the Brahms Requiem on Nov. 26 and 27, Haensel & Jones announce.

Ethel Leginska is now in Vienna preparing orchestral scores for her conducting appearances in America this season. She will return on Oct. 14 and give her first concert in Erie, Pa., on Oct. 19.

Karin Branzell, contralto of the Metropolitan Opera Company, will arrive in America about the first of January and will be heard in New Orleans, Savannah and New York between Jan. 4 and 8.

Mischa Levitzki has been reengaged for an appearance in Singapore, and, after having given twelve concerts in fifteen days in Java, this period has been extended a week for additional concerts.

Guy Maier and Lee Pattison, two-piano artists, will open their season on Oct. 16 in Morristown, N. J. Mr. Maier's itinerary for his concerts for young people now includes Fort Dodge, Iowa.

Marie Morrissey, contralto, has been engaged to sing with the Orpheus Club of Cincinnati on April 29. Miss Morrissey will begin her season with a Chicago recital on Nov. 9 and will appear in New

York on Nov. 29, with Richard Hageman at the piano.

Florence Bowes, soprano, recently returned from Paris and London and will give her first New York recital under Annie Friedberg's management in Aeolian Hall on the afternoon of Nov. 3.

Amy Ray-Seward, vocal teacher, has reopened her New York studio after a vacation spent in motoring in the Allegheny Mountains and at Haines Falls, in the Catskills, where she appeared in concert.

The London String Quartet will reach America about Jan. 1, and will give only one New York recital, the ninth in the Saturday afternoon series under the Wolfsohn Bureau in Carnegie Hall on March 6.

Judson House, tenor, has renewed his contract with Haensel and Jones. He has been reengaged by the New York Oratorio Society and will appear in several festivals during his tour of the Middle West.

While Dusolina Giannini was making her debut in "Aida" at the Staatsoper in Hamburg, receiving twenty-seven curtain calls, her home city, Philadelphia, was booking her for a recital there in February.

The New York String Quartet's hospitality to new chamber music has brought many manuscripts for the consideration of the ensemble. Some of these are being reviewed by the Quartet at its Vermont farm and it is possible

that they may appear on their programs in the future.

Germaine Schnitzer, pianist and Dr. Sigmund Spaeth were announced as guests of honor at the jubilee celebration of Willis & Co., Ltd., Montreal, on Sept. 16 and 17, giving a joint program in Windsor Hall, and appearing at a banquet in the Mount Royal Hotel.

Nina Morgana, Metropolitan soprano, will have two joint recitals this season, the first with Ernest Schelling in Philadelphia in November, and the second in Rome, N. Y., with Efreim Zimbalist in February.

Alexander Brailowsky, Russian pianist, will give his first New York recital of the season in Carnegie Hall on Oct. 18. Mr. Brailowsky will appear as soloist with the State Symphony in December, and later will give his second recital as one of the Sunday afternoon concerts in the Wolfsohn series.

Edmund Burke, Metropolitan Opera baritone, has already completed some early fall engagements at Bloomsburg, Lock Haven and Annville, Pa. On Sept. 30 he left for the Pacific Coast to join the San Diego Opera Company for guest appearances in "Faust," "Samson," "Trovatore," "Aida" and "Martha."

At the conclusion of her guest performances with the Los Angeles Opera Company, Kathryn Meisle will open her concert season at Lock Haven, Pa., on Oct. 9. Recitals at Philadelphia, Columbia, S. C.; Elon College, N. C.; Ashland, Wis.; Jackson, Mich., and Appleton, Wis., will follow before the end of the month.

## Gaining an International Perspective

"ARE Australian audiences progressive?"

"This is the question which is always asked of me in London," says Dorothy Helmrich, Australian mezzo-soprano, who stopped in New York for a fortnight following her tour of Australia. "And there is but one answer—decidedly yes! They not only demand a wide selection of modern material in their concerts, but they will not listen to the so-called popular program of sentimental trash and hackneyed tunes."

Miss Helmrich was especially impressed by the Australians' illimitable capacity for concerts. Fritz Kreisler recently gave three concerts in one week, she said, and it had been the same with Amelita Galli-Curci and all the other artists who have made visits there. Miss Helmrich, who was chosen a year ago to represent Britain in the International Music Festival at Salzburg, received a cordial reception in her series of concerts in Sydney and Melbourne.

"The people of Australia are very anxious to hear anything new and ultra-modern, but on the other hand they do not accept it without weighing its value," she says. "They want music of all nationalities, and in that way they reminded me of the sort of audience which gathered at Salzburg a year ago. I gave Arthur Bliss' rhapsody for voice and orchestra, in which the voice is used as a wind instrument, with no words but a great deal of melody. After the extreme color and atonality of the majority of works presented, the audience clung tenaciously to any bit of melody. They were interested in seeing how the various nations were heading. Even though perhaps ninety per cent of the compositions are of mere passing interest, they gained a modern and international sense of values."

Miss Helmrich has been heard in recitals and oratorio in London, as well as with orchestra. Before her Australian visit she appeared with Sir Henry Wood and also with the London Philharmonic Society, when Sir George Henschel conducted his requiem mass in honor of his seventy-fifth birthday.

H. M. M.

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## Novelties Scheduled for First Week of N. Y. Season

(Continued from page 1)

open his series of concerts for children, with explanatory talks at the piano, the first program to be devoted to stringed instruments.

The first month's recital list will include the usual variety of pianists, violinists, singers, cellists, and ensembles. Events for the three auditoriums, Carnegie, Aeolian and Town halls, scheduled for the week of Oct. 4 are those by Percy Scholes, lecturer with the Duo-Art; John Corigliano, violinist; Tomford Harris, pianist; Mary Wolski, violinist; George Lieblich, pianist; Bernardo de Muro, tenor, and Sigrid Onegin, contralto.

In the week beginning Oct. 12 the following will be heard: Oscar Ziegler, pianist; Julius Bledsoe, baritone; Maxim Karolik, tenor; Charlotte Lund, soprano; Maria Theresa, dancer; the New York Philharmonic; Toscha Seidel; Alexander Brailowsky, pianist; Katherine Gorin, pianist; James Friskin, pianist; Felix Fox, pianist; Clara Rabinowitch, pianist; Old Masters' Trio, and Elena Gerhardt, lieder singer.

During the week of Oct. 19 will appear Francis Macmillen, violinist; the Philadelphia Orchestra; the State Symphony; Florence Easton, soprano; Josef Lhevinne, pianist; Mabel Garrison, soprano; Margaret Matzenauer, mezzo-soprano; John McCormack, tenor; Donald Francis Tovey, pianist; Isidor Gorn, pianist; the Brahms Quartet; Francis Moore and Hugo Kortschak, sonata recital; E. Robert Schmitz, pianist; Estelle Bayne, violinist; Francis Moore, pianist; Guy Maier, pianist; Nina Wulfe, violinist; Rosalie Wolf, soprano; Harry Kaufman, pianist, and Sascha Jacobsen, violinist; Alita Alces, soprano; and James Woodside baritone.

Scheduled for the week of Oct. 26 are programs by Harold Bauer, pianist; Evsei Belousoff, cellist; Harrison Potter, pianist; Donald McGill; Alfred Tromel, violinist; the San Francisco Chamber Music Society; Nathan Abas, violinist; Rudolph Laubenthal, tenor; Max Pollokoff, violinist; Jacob Zayde, violinist; the State Symphony; the New York Philharmonic; the New York Symphony; Zlatko Balokovic, violinist; Louise Homer, contralto; the Friends of

Music; the Beethoven Association; Clyde Burrows, baritone; Eva Liminana, pianist; Barbara Lull, violinist; and Jascha Fishberg, violinist.

## CHERNIAVSKY TRIO GIVES FINE CAPE TOWN CONCERT

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Midnight

CAPE TOWN, SOUTH AFRICA, Sept. 21.—A triumph of versatility and ensemble playing marked the return engagement of the Cherniavsky Trio in City Hall recently. A brilliant performance of Schubert's Trio in B Flat opened a concert which was largely attended. Especially lovely was the Andante, in which the players revealed their power of simultaneous shading and building to tremendous climaxes.

The program included, besides chamber music, solos by Mischel, cellist; Leo, violinist, and Jan, pianist of the Trio. The 'cello solos consisted of Moszkowski's "Gui Taire," Popper's Tarrantello, Bruch's "Kol Nidre" and a Lullaby of his own which revealed technical understanding and imagination of a high degree.

Leo Cherniavsky's individual contribution was Lalo's "Symphonie Espagnole" in which he received a well deserved ovation, responding to several encores. Beethoven's "Appassionata" Sonata was an offering of Jan Cherniavsky, who treated the work in a strikingly personal manner, avoiding the sentimentality with which many pianists imbue this work. In contrast to Beethoven's music, the pianist gave Ponishyoff's "Music Box," a delicate miniature, for an encore.

A group of modern chamber works brought the concert to a close. It was accompanied with exceptional skill by Alex Cherny. A persistent audience stayed until all of the lights were turned out, after midnight. The Trio will give three more concerts here before returning to London.

Claire Dux, soprano, will make her fourth tour of the Pacific Coast this season. She will be heard in the far West in the spring, following her winter appearances in the East.

## CONGRESSMAN SAYS MUSIC HAS "TRUST"

Representative MacGregor  
Assails Composers' Body  
for Royalty Claims

By Alfred T. Marks

WASHINGTON, Sept. 30.—Representative Clarence MacGregor, representing one of the Buffalo Congressional Districts in the House, and a member of the Committee on Banking and Currency, chairman of the Committee on Accounts and a member of the Committee on Roads, has issued a statement to the effect that he intends, as soon after the convening of Congress in December as may be possible, to ask for a thorough investigation of what he terms "the music trust."

Mr. MacGregor says he intends to have Congress investigate the claims of the American Society of Composers, Authors and Publishers for copyright protection of its products from broadcasters, motion picture houses and others.

Mr. MacGregor's statement in part follows:

"I propose immediately upon the opening of Congress to ask for the appointment of a committee to investigate its practices. Congress never intended to put into anybody's hands such extraordinary power as seems to be exercised by this society in the extraction of license fees."

### Wanda Landowska Reengaged

Wanda Landowska, pianist and harpsichordist, has been engaged as soloist with the New York Philharmonic for her third consecutive year.

### Mieczyslaw Münz Joins Cincinnati Conservatory Faculty

CINCINNATI, Sept. 26.—Mieczyslaw Münz, young Polish pianist, has been

appointed to the faculty of the Cincinnati Conservatory. He will take the place of Jean Verd who, on account of illness, is on leave of absence. Mr. Münz made his formal debut in Berlin in 1920. Since then he has played in Vienna and Rome, has toured Poland, Hungary, China, Japan and Australia. He made his American debut in 1922 in New York, has appeared as soloist with the New York Symphony and the New York Philharmonic, the Philadelphia Philharmonic and the St. Louis and the Kansas City orchestras.

## PORTLAND CLUBS ACTIVE

Clarence Eddy Gives Organ Recital—  
Commerce Indorses Art

PORTLAND, ORE., Sept. 26.—Clarence Eddy was presented in an organ recital by Rev. W. W. Youngson at the Rose City Park Methodist Church recently. The program of unhackneyed numbers pleased an interested audience.

A reception for the Music Teachers' Association, under the auspices of the Chamber of Commerce, was an event in the resumption of musical activities. The large attendance manifested a gratifying interest. David Campbell, president of the State Association, presided. The program included speeches by Mayor George L. Baker; Charles A. Rice, acting superintendent of public schools; O. W. Mielke, past president of the Chamber of Commerce; and Martha B. Reynolds, president of the Portland Music Teachers' Association. Solos were given by Ruth Bradley Keiser, pianist, and Florence Avery Rice, soprano, accompanied by Margaret Notz. Dances were contributed by Katharine Laidlaw, accompanied by Dorris Clark.

The Musicians' Club and the Cadman Club have held their first meetings of the season.

Otto Wedemeyer, baritone, appeared in a recital before the students of Reed College.

JOCELYN FOULKES.



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# Songs of First American Composer Are Revived

By SYDNEY DALTON



WHILE the beginning of the Twentieth Century has proved to be the heyday of music in America—marking not only an increase of native production, creative as well as recreative, but also a catholicity of musical taste that may seem, at times, to react unfavorably upon native effort—it is interesting to remember that during the most turbulent days of our history, the days of the Revolution, a musical as well as a political foundation was being laid. It is interesting to note also that the name of Francis Hopkinson, "the first American composer," was signed to a number of songs that have come down to us, and also to the Declaration of Independence.

Songs by the First American Composer The historical interest that attaches to the name of Hopkinson is greater than the actual musical interest. Hopkinson may not be ranked with his distinguished European contemporaries. But, on the other hand, the environment in which he worked was not productive of a Mozart—hardly, perhaps, even of a song writer of the caliber of Hopkinson. Nevertheless, there is vitality in his songs which has caused them to endure for a century and a half, and today they are not unknown on recital programs. Hopkinson, a friend of Washington, had a lyric gift, and musicians curious about his songs

will be interested in two books of them, containing six numbers each, entitled "The First American Composer" and "Colonial Love Lyrics" (Arthur P. Schmidt Co.). From the former there have been published separately of late "My Days Have Been So Wondrous Free," said to be the first American song, and "O'er the Hills." They are put out in keys for high and low voices, and should be brought to the attention of every American singer. In "My Days Have Been" there will be found a number that is grateful to sing and quaintly interesting.

Three New Songs by Charles Gilbert Spross Three new songs bearing the name of Charles Gilbert Spross have just been issued by one publisher (John Church Co.). The best of them is a sacred song, "An Evening Prayer." This is a satisfying number that should instantly appeal to church soloists, because it is written in the spirit of a prayer and is, at once, musicianly and melodious. There are keys for high and low voices. I can hardly speak so highly of Mr. Spross' setting of the popular Kipling poem, "Gunga Din." The composer does not intend that this should be considered strictly as a song, in the accepted sense of the word. It should be rendered, so he informs us, "in speaking style," and, to be sure, it would be more effective when given in this manner. But many will agree that it is still more effective as a reading, without music. There are two keys.

The third number is entitled "Bob White," and is rather different to most of Mr. Spross' songs. The rhythm and

time change with a frequency that lends constant variety, and these two details are outstanding features of the piece. The song is by no means without merit, and will doubtless have its admirers, but it is not to be ranked among the best works by this composer.

Three Books of Material for Piano Teaching There have been three additions to the "Educational Series" recently. One is a book of fourteen exercises for "Finger Dexterity" by Anna Priscilla Risher (Arthur P. Schmidt Co.) that fulfills its mission, though with material that is hardly original with this composer. Nevertheless, it is presented in a manner that makes it particularly useful. All the exercises are in the key of C. Florence Jubb has composed a series of fifty short pieces for pupils in the first year, entitling it "Tunes Old and New." The first part of the title refers to the large number of folk-tunes from various countries which the composer has included. They are all interesting numbers, and will be found valuable in their particular field. Mildred Adair's "Merry Moods," the third of the books included in the new "Educational Series" prints, is made up of seven duets, which are likewise for the beginner. The *secondo* parts are rather more difficult than the upper, but could be mastered by young pupils.

A Book of Songs for the School Room A well designed and neatly printed book is "Tunes and Runes," by Alice C. D. Riley, with musical settings by Dorothy Riley Brown (Clayton F. Summy Co.). There

is something of a novelty about these numbers, in that several French songs "as old as our English Mother Goose," the authors tell us, are included. There are, in all, fifty songs. The greater part of them, both musically and textually, are interesting, and should prove highly diverting and educational for little folks. Frequently the composer breaks away from the conventional harmonic patterns adopted for children's music, and injects a little musical "spice," such as the use of the tonic triad with the added sixth. The book is well worth the attention of teachers and parents.

Two Pieces for Arthur Wright's Violin by "Song of the Violin" (Clayton F. Summy Co.) is a tuneful number that is not particularly easy to play, on account of a considerable amount of double stopping. While the music is conventional in style, it is well written for the instrument, and the accompaniment is sufficiently full to enhance the solo part. From the same pen and press comes a "Scotch Love Song"; a shorter number, written entirely in double stopping and with much of the flavor of Scotch music about it.

## U. S. Marine Band on Ten Weeks' Tour

WASHINGTON, Sept. 26.—The United States Marine Band, under the leadership of Capt. William H. Santelmann, left Washington recently for a ten weeks' concert tour of the country. The band's itinerary will carry it as far west as the Pacific Coast. It will return to Washington shortly after Dec. 1.

A. T. MARKS.

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## BIG CONFERENCE ON SCHOOL MUSIC HELD

Chicago is Mecca of Many Teacher Visitors During Meeting

CHICAGO, Sept. 26.—The first of what is projected as an annual series of summer conferences on School Music Materials, held in Chicago during two weeks recently, brought together more than 150 supervisors of music from thirty States and from Canada.

The purpose was to go through materials, studying and discussing them under actual schoolroom conditions, singing through thousands of choruses, playing through hundreds of orchestral and band selections. Visitors become acquainted with the music and incidental features of operettas, cantatas, collections, class methods, toy symphonies, literature books; all grades and classes of music.

The assembly was held at the Educational Music Bureau rooms near the largest stock of school music in the country, where it could be taken out and put back as fast as it was used, without confusion or annoyance. Besides the quantities of music used in that way, publishers furnished about 40,000 copies of octavo numbers, which were first sung through and then given to the supervisors.

The membership itself supplied the directors. Some of the chairmen of the various sessions were Raymond Dvorak, supervisor of music in the public schools of Urbana, Ill., and Jay W. Fay, director of instrumental music, Louisville, Ky. These two handled most of the instrumental work, and Mr. Dvorak also some of the vocal sections.

Others who conducted were: Maude Bruce Wallace, Winston-Salem, N. C.; Louise Gildemeister, Chicago Normal College; Lyravine Votaw, Bush Conservatory, Chicago; Lewis L. Stookey, High Point, N. C.; Harold B. Maryott, Chicago Musical College; Flora Rogers, Crawfordsville, Ind.; Helen McBride,

Louisville, Ky., and Margaret Pouk, East Aurora, Ill., High School.

Visitors who acted as "guest conductors" were Osborne McConathy, C. H. Congdon, O. E. Robinson and Clay Smith.

Several incidental features of the Conference were two trips to Ravinia, to hear the opera; a recital by Carl Craven, tenor; a recital at Bush Conservatory by Jan Chiapusso, pianist, and Bruno Esbjorn, violinist. A luncheon one noon and a beach party one evening also were added to the entertainment. Organizations during the conference broadcast two programs over the radio, from Stations WLS and WBCN.

Every attending supervisor, as well as many other prominent people, showed their enthusiasm for the success with which this new idea was carried through.

There was no cost to the members for tuition or music used, only a registration fee of \$5. The satisfaction of the visitors assures the continuing of the conference as an annual event.

### CAPITAL ARTISTS RETURN

Washington College of Music Opens Classes with Large Enrollment

WASHINGTON, Sept. 26.—The Washington College of Music has opened its classes with the largest enrollment on record.

McCall Lanham, New York baritone and vocal teacher, will resume his classes at the Chevy Chase School on Oct. 1 and at his studio the next day.

Katherine McNeal, pianist, has been summering in Italy, Switzerland, and France studying much new music, in which she specializes.

Mr. and Mrs. Paul Bleyden have returned from a summer vacation in Maine. Mr. Bleyden taught a master class of singers and gave a recital at the First Baptist Church in Rockland. Mrs. Bleyden was the accompanist. Mr. Bleyden will present, this season, the opera "Alhambra" and the quartet "In a Persian Garden."

H. LeRoy Lewis has reopened the Lewis School of Voice Culture.

DOROTHY DEMUTH WATSON.

## Dorothy Bell Voyages to Canadian Territory Before Opening Season



Dorothy Bell, Harpist

CHICAGO, Sept. 26.—Dorothy Bell, Chicago harpist, spent her vacation in the North, visiting many places of interest in Canada and the northern United States. She is seen above seeking out points of interest at Sault Ste. Marie.

Miss Bell is planning an extensive concert tour beginning early in the fall. During the past season she was heard many times in Chicago and nearby towns such as La Grange, Fayette, Mo., Joliet, Aurora, and in concerts, joint recitals and appearances with the Chicago Civic Trio, Chicago Women's Musical Club, Culture Club and other organizations.

Christian College Gives Faculty Recitals at Columbia, Mo.

COLUMBIA, Mo., Sept. 26.—The first of a series of seven faculty recitals to be

heard at Christian College on Sunday afternoons, at intervals of two weeks, was given Sept. 20, when Franklin B. Laurner, assistant director of the College Conservatory, appeared in piano numbers. Anna Forman was accompanist and the following took part in the program: Camilla Belle Singleton, pianist; Mrs. Tyra M. Green, soprano; Helen Meyers, violinist; Mrs. Franklin B. Laurner, pianist; Anna Froman, mezzo-soprano, and Henry H. Loudenback, pianist.

## GREEK MUSICAL SOCIETY PRESENTS NATIVE OPERA

"Peroujé" by Sakellaridis Has Initial American Hearing at Terrace Garden in New York

A Greek musical society, established and directed by Hercules Pascal, after four months of preparation, presented on the evening of Sept. 27, at Terrace Garden "Peroujé," a Greek opera, the first ever to be given in the United States.

The story in two acts, concerns a Gipsy girl, *Peroujé*, who, with her husband and a group of companions, is wandering over the countryside. They come to a fishing village where, as throughout the Balkan countries, there is a bitter hatred of the gypsies. There *Peroujé*, tired of her swarthy husband, casts a stormy eye on the leading fisherman, wins his love from a Greek maiden. They are discovered by the gipsy husband who comes upon them and kills the fisherman. *Peroujé* is dragged away by the villagers for punishment.

The score is the work of one Sakellaridis, and is said to be modern Greek music. It is not unusual but exceedingly melodious, with reminiscences of Puccini and Bizet. Aria follows aria with the limpid, easy melody of Southern Europe.

The performance was creditable, particularly the work of the chorus, made up of Greek and Russian singers. Miss Averinos sang the rôle of the gipsy girl, Mr. Crionas was the chief fisherman and his wife was the fisherman's spouse. Mr. Pascal, who directed the undertaking, himself sang the rôle of the gipsy leader. Mr. Favieski, a Russian, conducted a sixteen-piece orchestra.

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# Paris Regains Rank as Center of Musical Art

PARIS, according to Lazare Saminsky, who has returned to America from a trip abroad, is once more becoming the center of Europe's musical activities.

"Paris," he says, "is the *arbiter elegantiarum musicalium*, the legislator, of European fashions. Its musical life is much better centered, much bigger in its lines and values, than it was in the years following the war.

"The power of little cliques and 'chappelles' fighting each other is vanishing. But one must confess that the leading musicians and composers of Paris are still very much in the clutches of theories, musical creeds and technical formulas which have come to life with Stravinsky's short-lived dictatorship.

"This time the *grande saison* has been extremely turbulent and rich in events, the leading ones being the magnificent Koussevitzky concerts at the Opéra, brilliantly led and attended, and the concerts of the French group of the International Society for Contemporary Music at the Exhibition, conducted by Walter Straram, a very remarkable and refined musician, who gave three programs of outstanding interest.

"Both the series of Koussevitzky and

Straram were impregnated with high musicianship and true love of modern music—so refreshing in our day of characteristic radicalism, insincere hunts after novelties and newspaper booms. There we heard four admirable works of the 'old' masters, the virile and powerfully built 'Horace Victorieux' by Honneger, the Second Symphony by Prokofiev, 'Elegia Eroica' of Casella, with its medieval, dark velvet colors, and a Danse Suite by Béla Bartók, a piece of sharp individuality. We heard at the same concerts a number of very boisterous and refreshing pieces, full of pranks and deviltry, works of the latest youngsters who are intriguing Europe now, Rieti, Tansman and Kurt Weil.

## Russian Influence

"Still, as usual, it is the Russian Ballet, that path-breaker by profession, which shows every new year which way the gentle and benevolent Paris musical wind blows.

"During this *grande saison* the Russian Ballet showed that the latest product of Parisian—I do not say French—music is dominated by the painter and the music hall. Mr. Diaghileff's *clou de la saison*, the ballet 'Les Matelots' (The Sailors), of Georges Auric, one of the most gifted among the younger

Frenchmen, is a frank music hall show with all the attributes of vaudeville foolery, clownishness and primitive vitality. But the music of 'Les Matelots,' for all its vivacity, did not seem more than a pale attachment to the stage settings by Pruna, very remarkable in their directness and rough expressionism.

"Indeed, Auric's music has vigor and an exhilarating verve, that of a college boy's party let loose. There are ways and ways to be young in music. Auric chooses the frank music hall way. Well, I prefer the 'Barber of Seville.'

"It is interesting to see how definitely the Russian Ballet has affected the antiquated dances of the Opéra. 'The Enchanted Night,' a ballet by Leon Bakst based on Chopin's music in an excellent arrangement by Emil Vuillermoz, is nothing but a hybrid of the *mise-en-scène* of two famous Russian ballets, 'Carnaval' and 'La Boutique Fantasque.'

"Infinitely more original, new and interesting was the première of Albert Roussel's opera-ballet, 'The Birth of the Lyre,' based on an old myth about the herd of Apollo's bulls stolen by little Hermes, the god-inventor.

"Albert Roussel, who presented formerly an excellent woven tissue of ballet and opera in his 'Padmavati,' made a very bold experiment in this new opera,

blending three usually opposing elements—the spoken word, song and the dance. He achieved remarkable results.

## Values Readjusted

"A great readjustment of values is going on in Paris. The music hall is hallowed, but at the same time Stravinsky, the source of this movement, begins to receive cold douches from many quarters, the leader of these attacks being a very remarkable critic with a fine musical judgment, Jean Marnold of the *Mercure de France*. On top of all this Tchaikovsky, once held in contempt and never before played in Paris, suddenly acquires performers and defenders, including such brilliant and authoritative ones as Emil Vuillermoz.

"After the resurrection of the 'Panthétique' at the Padeloup concerts, Vuillermoz said that, taking for granted Tchaikovsky's lack of emotional modesty and restraint, one finds it difficult to resist his passionate and feverish homesickness ('nostalgie') and his profound humanity, and that one cannot but admire his amazing orchestral technique, so clear, strong and prophetic, the real forerunner of modern orchestral researches.

"This is an utterance rather unusual for Paris of 1925! But it is just this cross-section of aesthetic struggles, led by colorful personalities, this spiritual richness and variety, which make us breathe the Parisian atmosphere with real delight."

## SCHOLARSHIPS ARE AWARDED AT ITHACA

### Autumn Term Starts With Public Contest and Meeting of Faculty

ITHACA, N. Y., Sept. 26.—The master scholarship of the Ithaca Conservatory and Affiliated Schools was awarded at a public contest to Edythe Logan, a young pianist of Cambridge, Ohio. This scholarship carries free tuition, board and room, in addition to instruction under Leon Sampaix.

There were competitors from thirty-five States for full, partial and loan scholarships. Winners of full scholarships had to appear before the public to win the master scholarship, the highest honor in the group of schools.

The full scholarship contests were won by Thomas Derrico of Gloversville, N. Y., Conway band scholarship; Louise Prescott of Wellsville, N. Y., Williams School of expression and dramatic art scholarship; Marjorie Rae Seeley of Elmira,

violin scholarship; Margaret Daum of Uniontown, Pa., and Nicholas Di Nardo of Newark, N. J., vocal scholarships in the Conservatory and the Ithaca Institution of Public School Music respectively.

Partial loan and appointment scholarships were awarded in the Ithaca Institution of Public School Music to Eleanor Manning, Montclair, N. J.; Edward Michalke, Ithaca; Mildred Scott, Bridgeport, Conn.; Marjorie Ellis, Granville, N. Y.; Edna Hanson, Horseheads, N. Y.; Julia D. Kennock, Ulster Park, N. Y.; Mary Mason, Trumansburg, and Theresa Rickard, Fort Hunter, N. Y.

In the Conway Military Band School winners were Walter Beeler, Denver, Colo.; Lester Bascom, Claremont, N. H.; R. H. Confer, Hamburg, Pa.; Maurice Gelder, Penn Yan, and Emmett Smith, Suffern, N. Y. In the voice department under Bert Rogers Lyon: Alice Walker, Rochester; Rowena Baker, Decatur, Ala.; Bertha Jenkins, Kingston, Pa.; Esther Corcoran, Penn Yan; Dorothy Drakely, Penn Yan; Marjorie Trickey, Naples, N. Y. In the Williams School:

Julia Sutton, Alliance, Ohio; Phyllis Nordstrom, Indianapolis, Ind.; Lawrence Mandl, Leadville, Colo.; Evelyn Bozeman, Spartanburg, S. C.; Leona Clifford, Sherrill, N. Y.; Mary Hayes, Newcomerstown, Ohio; Helen Chamberlain, Painted Post, N. Y., and Eleanor Roat, Horseheads, N. Y.

In the violin department under Mr. Egbert: Antonio Matias, Philippine Islands; John Mucha, Butler, Pa.; Karl Malinosky, Buffalo; C. T. Britton, Albany; Herbert McClintock, Dothan, Ala.; Donald Eddy, Asheville, N. Y.; Harrison Taylor, Granby, Conn.; Dorothy Gould, Greene, N. Y. In the cello department: Dorothy Small, Claremont, N. H.

In the piano department under Mr. Sampaix: Rose Borkofsky, Toronto; Marjorie Giesler, Jamestown, N. Y.; E. Mae Robbins, Wilkes-Barre, Pa.; George N. Vanson, Syracuse; Marjorie Watkins, Penn Yan.

At the first faculty meeting of the fall term George C. Williams, president of the Conservatory, announced a notable increase in registrations in all of the affiliated schools.

Among the new members of the faculty are: Dean and Mrs. Rollo Anson Tallcott and Paul Licktenfels, of the Williams School of Expression and Dramatic Art; Estella V. R. Sherrill, dean of women; Prof. Robert Koch,

tenor, of the voice department of the Ithaca Institution of Public School Music; Janice Carey, teacher of fretted instruments; Marguerite Waste and Hazel Woodard of the violin department; Mrs. Fernow, teacher of German, and Doris Nichols Holmes.

Dean Edward Amherst Ott introduced the new members of the faculty. Others who spoke were W. Grant Egbert, founder of the Conservatory and its vice-president and musical director, and Dean Tallcott.

### Waukesha, Wis., Forms Choral Union

WAUKESHA, WIS., Sept. 26.—A new Choral Union has been organized in Waukesha, a suburb of Milwaukee. The chorus will meet in the Carroll College chapel. Leading musicians of the city have joined the new body and a membership of 200 is expected. Edward Walker, who came to Waukesha from Chicago, will be the leader. Mr. Walker spent seven years in New York as solo singer in churches and doing concert work. He has also spent sixteen years in Chicago as soloist and conductor of various musical bodies. John L. Martin of Waukesha, tenor, will be the president of the Choral Union. Mrs. Ione Grove Hawley, prominent in Waukesha's musical life, has been named as president emeritus. C. O. SKINROOD.

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# PASSED AWAY

## Michael Balling

LONDON, Sept. 19.—Michael Balling, conductor, one of the foremost Wagnerians, died recently in Darmstadt. Mr. Balling was born in Heidingfeld, Bavaria, in 1866, and was the son of a small shopkeeper. He won a scholarship at the Würzburg School of Music, where he studied viola under Ritter and was awarded a prize offered by Ludwig II of Bavaria. He played successively with the Mayence Municipal Orchestra, the Schwerin Court Orchestra, and later acted as concertmaster at Bayreuth under Felix Mottl. He later conducted for Frank Benson throughout England, writing incidental music for his Shakespearean productions. After this Mr. Balling acted in various capacities in Hamburg, Lübeck, Breslau, Carlsruhe and Rome. In 1912, he succeeded Hans Richter as conductor of the Hallé Orchestra in Manchester. In 1919, he followed Felix Weingartner at the National Theater in Darmstadt. He edited a complete edition of Wagner's works for Breikopf & Härtel.

## Wilhelm Posse

BERLIN, Sept. 19.—Wilhelm Posse, well-known harpist, died here recently. Mr. Posse was born in Bromberg, Oct. 15, 1852. He was educated in Berlin and received his first music lessons from his father, who was a flutist in a military band. He took up the harp by himself, and in 1862 went with his father to Tiflis, where both were employed in the opera orchestra. On his return to Berlin in 1864 Mr. Posse continued his harp lessons with Grimm and completed his general musical education at Kullak's Akademie. He was solo harpist at the Berlin Opera from 1872 to 1903, and Wagner selected him for the orchestra at the first Bayreuth Festival in 1876. From 1890 Mr. Posse was professor of harp at the Royal Berlin Conservatory, and was made royal professor in 1910. He published numerous concert pieces for harp, as well as studies and arrangements for this instrument of piano works, especially those of Liszt.

## Moritz Jaffé

FRANKFURT-AM-MAIN, Sept. 19.—Moritz Jaffé, formerly a prominent violinist and composer, died recently in his ninety-first year in the Mainschloss, where he had lived for the last two years. Mr. Jaffé was born in Posen. He studied with Ries in Berlin, taking harmony with Böhm at the same time. In 1858 he went to Paris, where he was under the instruction of Maurin and Massart. Returning to Berlin, he studied with Laub, Würst and Bussler. His opera, "Das Käthchen von Heilbronn," was given in Augsburg in 1866 and "La Duchessa di Svevia," in Italian, in Milan in 1893. He also composed numerous songs and violin pieces as well as a string quartet.

## George W. Buckingham

WASHINGTON, Sept. 26.—George W. Buckingham, for many years one of the best known tenor soloists of the National Capital, and who sang in the original American performance of "Pinafore" in

the old National Theater here in the early 'eighties, died on Sept. 23, in his sixty-first year. Mr. Buckingham was the son of the late John E. Buckingham, who was doorkeeper at Ford's Theater at the time when President Lincoln was shot, and who was a noted singer. Mr. Buckingham is survived by his wife and three brothers.

A. T. MARKS.

## Henry Eyre Brown

Henry Eyre Brown, a prominent organist in Brooklyn for the past fifty years, died on Sept. 25 at the home of his daughter, in his eightieth year. Mr. Brown, who was one of the organizers of the American Guild of Organists, was organist at the Plymouth Church during the pastorate of the late Henry Ward Beecher, and later at the Brooklyn Tabernacle during that of T. De Witt Talmage. He also played in other prominent Brooklyn churches.

## Alfred Giacchetti

WASHINGTON, D. C., Sept. 27.—Alfred Giacchetti, a member of the United States Marine Band for over thirty-five years, died here on Sept. 25, in his sixty-seventh year. Mr. Giacchetti, who retired several years ago, was a member of the Marine Band under John Philip Sousa, and was also formerly a member of the old Pistorio Band here. He is survived by his wife and a daughter. Burial was in Arlington National Cemetery.

A. T. MARKS.

## Zandonai Leads His "Cavaleri" at Pesaro

PESARO, ITALY, Sept. 19.—Interest was lent to the first performance here of Zandonai's new opera "I Cavalieri di Ekebù," founded on Selma Lagerlöf's "Gösta Berling," recently by the fact that the composer conducted it in person at the Teatro Rossini. He was saluted with an enthusiastic acclamation as he took his place on the stand. A delightful and informal scene took place after the performance at the Albergo Stella, where a reception was held for the composer by the leading citizens of the community.

## Francis Rogers Reopens N. Y. Studio

Francis Rogers, baritone and vocal teacher, will reopen his New York studio on Oct. 1. Mr. Rogers will also teach during the season at the Juilliard Foundation, the Master School in Brooklyn and the Yale School of Music in New Haven. He will open his concert season with a recital at Bedford Hills on Oct. 2, when he will be assisted by Mrs. Rogers. His New York recital will be given in the Town Hall on the afternoon of Nov. 15.

## E. Robert Schmitz Has Many Bookings

E. Robert Schmitz starts a solidly booked season with a New York piano concert in Aeolian Hall Oct. 21, when he will give a Bach-Debussy program. He goes then to Montreal, Chicago, Minneapolis, Kansas City, St. Louis, Denver and thence on to the Pacific Coast. En route he will fulfill engagements for concerts to be given in schools, colleges and clubs.

## Harriet Foster Opens New Studio

Harriet Foster, contralto and teacher of singing, has opened her new studio at 251 West Seventy-first Street and will resume teaching on Oct. 5. Miss Foster will present many of her pupils in recitals during the winter, the first of which will be given early in November. Abby Putnam Morrison, a pupil of Miss Foster, won gratifying success in a Paris concert recently. Miss Foster has an unusually large enrollment of students.

## Harold Samuel Will Return for Tour

Harold Samuel, pianist, who specializes in the music of Bach, will revisit this country for another tour, to begin in February, under the management of Richard Copley. Mr. Samuel's first appearances of the season will be made with the Philadelphia Orchestra, in both Philadelphia and New York.

## Lucille Chalfant Will Sing in Italy

Lucille Chalfant, coloratura soprano, has been engaged to sing with the San Carlo Grand Opera Company of Naples and will remain abroad, appearing with that organization during the season, according to a cable from Milan received by Martha Braarud, her teacher.

## Jeannette Vreeland Will Sing with Detroit Symphony

Jeannette Vreeland, soprano, who has been vacationing at the home of her parents in Denver, and who recently gave a recital in Greeley, Colo., has been reengaged to appear as soloist with the Detroit Symphony. Miss Vreeland will sing in a performance of Bach's St. Matthew Passion on March 30.

## Daisy Kennedy to Make Second Tour of America

Daisy Kennedy, Australian violinist, who in private life is Mrs. John Drinkwater and who now makes her home in London, is due to arrive in this country about the middle of October for her second American tour, to be made under the management of Richard Copley. Miss Kennedy will remain until January.

## Denishawns Begin Tour of the Orient

Ruth St. Denis, Ted Shawn and the Denishawn Dancers have begun their tour of the Far East in Tokio, where they met with success, according to a cable recently received by Concert Management Arthur Judson. The Denishawns will be in the Orient throughout this season and will not appear in America again until the next.

## Edwin Swain Sings for Benefit

Edwin Swain, baritone, gave a recital at Southampton for the benefit of Rogers' Memorial Library recently. Mr. Swain, who was assisted by Ralph Douglass, pianist, was also the only singer to appear in the big pageant in memory of Washington Irving held at the Sleepy Hollow Country Club at Scarborough.

## Sandor Harmati Rouses Keen Enthusiasm Among Young Ensemble Group



Sandor Harmati, Conductor and a Group of Summer Associates at Darien, Conn.

The power to arouse musical enthusiasm among young folk is possessed in a remarkable degree by Sandor Harmati, violinist and newly-appointed conductor of the Omaha Symphony.

This ability to teach the young idea, (not to shoot, but to play in an orchestra), was well exemplified by Mr. Harmati at the beginning of the summer when he opened an ensemble class composed of the children of Mr. and Mrs. W. E. S. Griswold at Darien, Conn. But the Griswold children evidently had an unlimited social circle, and within a few weeks Mr. Harmati found himself wielding the baton over an enthusiastic orchestra of fifteen players!

Having become an organization in the best sense of the word, Mr. Harmati's ensemble stormed the town of Lyme, and carried away honors for a concert given for the benefit of the Visiting Nurses' Association.

Mr. Harmati says he would experience no surprise if, on taking up his baton over this troupe next summer—for he expects to make the event an annual one—thirty players were to respond.

In the photograph are seen Mr. and Mrs. Griswold, Mrs. Hiram Bingham, Mr. and Mrs. Edwin Ideler, Mr. and Mrs. Harmati, and Senator Hiram Bingham, whose advantage in age over the rest of the orchestra entitles him to play the double bass.

## Cobina Wright to Sing with Ensemble

Cobina Wright, soprano, has been engaged to appear as assisting artist with the New York Chamber Music Society in the first concert of its series on Nov. 15 at the Hotel Plaza.

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# People and Events in New York's Week

## AUDITION ANNOUNCED BY BROOKLYN FREE SOCIETY

Successful Candidates to Appear in  
Concerts—Other Events Fill  
Dates on Calendar

BROOKLYN, N. Y. Sept. 26.—Laura Gustafson, chairman of the auditions committee of the Brooklyn Free Musical Society has announced an audition for young American vocalists and instrumentalists who have never appeared in public, at the New Utrecht High School. Successful candidates will appear at this season's concerts of the Society, the first of which will be given on the evening of Oct. 23. Judges at the audition will be Mary Craig, Gertrude Weider and Mischa Dayan.

The twenty-fifth anniversary of the death of Giuseppe Verdi will be the occasion for a special performance of "Trovatore" in the Academy of Music on Oct. 3. The performance is to be given under the direction of Alfredo Salmaghi.

The Kessler School of Violin Playing offered its advanced pupils an opportunity to appear before the microphone at Station WNYC recently under the name of the Kessler Ensemble. They were heard in a number of standard violin solos, string quartets and orchestral numbers.

The MacDowell Symphony, of which Max Jacobs is conductor, has resumed rehearsals at the Yorkville Casino. A large number of Brooklyn players are associated with this orchestra.

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published by a New York firm, according to an announcement from the orchestra's management. The organization's board of directors, composed of active members of the orchestra, has invited Howard Barlow to assist in this movement, and has appointed him associate conductor. Harriet Seymour and Marshall Bartholomew, directors of the Seymour School for Musical Re-Education, also are cooperating in this movement, which a committee of 100 women, headed by Mrs. Albert Spalding, Mary Hoyt Wiborg and Mrs. William Coldwell, have joined.

## KLIBANSKY REENGAGED

Will Hold Third Master Class at  
Chicago Musical College

Sergei Klibansky, New York vocal teacher, has been engaged for a third season at the Chicago Musical College where he will hold a master class next summer. Many of Mr. Klibansky's pupils are fulfilling engagements. Lottice Howell has been singing at the Loew Theater in New York. Emilie Henning has been engaged as soloist at the First Presbyterian Church in Elizabeth, N. J. Lalla Ensign has been reengaged as vocal instructor at Bessy Tift College in Forsythe, Ga. Walter Jankuhn is now the principal tenor at the Grosse Schauspielhaus in Berlin, and has made successful appearances in Breslau and Hanover. Clarence Bloemker has been singing at the Ridgewood Methodist Church in Ridgewood, N. J. Alvin Gillett is soloist at the Community Church in Douglaston, L. I. Cyril Pitts will sing in a concert in Newark on Oct. 14.

Mr. Klibansky will again feature his pupils in recitals, the first of which was scheduled for Sept. 30, at the Central Baptist Church. The second will be given at the Y. M. H. A. Auditorium on Oct. 8. Among those who will appear are Emilie Henning, Anne Elliott, Alveda Lofgreen, Fauna Greasier, Fannye Block, Louise Smith, Katherine Alaez, Ruth Witmer, Cyril Pitts and Clarence Bloemker.

## Theo Karle Begins Season in Seattle

Theo Karle, tenor, began his season on Sept. 29 by giving his twenty-second recital in Seattle, Wash. In October Mr. Karle will make a cross-country tour, making appearances in both North and South Dakota, Iowa, and Indiana.

## Carl Friedberg Comes Back to United States for Many Engagements



Carl Friedberg, Pianist

Carl Friedberg, pianist, will sail for America at the end of this month to arrive early in October in order to begin his concerts and teaching. He conducted a successful master class in Baden-Baden this summer. Among the thirty-two pupils who attended from all countries were many Americans who followed Mr. Friedberg abroad.

On account of ill health, Mr. Friedberg had to decline eighteen or twenty concert dates in Europe. He has quite recovered now and will continue his master class at the Institute of Musical Art, New York, under Dr. Frank Damrosch. He is already making plans for a concert tour next spring that will take him as far west as California.

## Sascha Fidelman Resumes Work

Sascha Fidelman, violinist, who was concertmaster and soloist of Mantia's Orchestra at the Arcade, Asbury Park, N. J., during the summer, has returned to New York. He will resume his teaching and fulfill various concert engagements.

## Ballet Numbers Are Capitol Feature

Major Edward Bowes announces the appointment of a new ballet master at the Capitol Theater in Chester Hale, who recently returned from a season at Monte Carlo, where he had been studying with Cecchetti and the Diaghileff Ballet. Mr. Hale is seen this week in

"Home Sweet Home the World Over," a colorful ballet featuring Doris Niles in which ten different nationalities were represented. Betsy Ayres sings Liszt's "Lorelei" and Rudy Wiedoeft, saxophonist, plays two of his own compositions, "Saxophon" and "Llewellyn Waltz." Cadman's "Land of the Sky-Blue Water" and "Indian Summer" by Victor Herbert. Mlle. Gambarelli appears in a dance number called "Autumn Leaf," to the music of "A la Bien Aimée" by Schütt. The orchestra, under David Mendoza, gives Goldmark's "Queen of Sheba" Overture.

## HUTCHESON CLASS HEARD

Pupils of Pianist's Summer Colony Give  
Informal Recital

"The Master Class," a set of numbers by Abram Chasins, which are dedicated to Ernest Hutcheson, held the place of honor on an informal piano program given recently at Mr. Hutcheson's summer master class at Chautauqua, N. Y. Mr. Chasins, who is a member of Mr. Hutcheson's New York class, played these compositions, which are meant to picture four of Mr. Hutcheson's pupils. Mr. Chasins also played his "Keyboard Karikatures."

Frances Hall played the Scherzo from MacDowell's Sonata "Tragica" and an Intermezzo and Rhapsody of Brahms. Muriel Kerr and Jerome Rappaport, the fourteen-year-old "Cadenza Twins," gave Mozart's E Flat Double Concerto, which they played recently with the New York Symphony. The audience included, besides Mr. and Mrs. Hutcheson, Eliza McC. Woods of the Peabody Conservatory; Warren Case; Gordon Stanley and Oscar Wagner, who assist Mr. Hutcheson; Edna Stoessel Saltmarsh, sister of Albert Stoessel, and George Gershwin, composer, who later played his "Rhapsody in Blue," with Mr. Hutcheson at a second piano.

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## Frederick Gunster to Feature Negro Novelty on Fall Tour Programs



Frederick Gunster, Tenor

A fall tour of eighteen concerts in the South and Southwest early in October begins the concert season of Frederick Gunster, tenor.

Mr. Gunster's tour, which will cover a period of six weeks, will include extensive appearances in Texas and New Mexico, the remainder being scheduled for cities East of the Mississippi. A number of Mr. Gunster's programs will include a group of Negro spirituals and melodies sung in the garb and with the make up of the ante-bellum Negro.

He will be accompanied throughout the tour by J. M. Van Zandt.

### New York Piano Conservatory Hears Artists

Meredith Manning, pianist, assisted by Ruth Johnson, soprano, gave a recital at the New York Piano Conservatory and School of Affiliated Arts on the evening of Oct. 2. Schumann's "Carnaval" formed the bulk of Mr. Manning's list, which also included the "Erl-King" of Schubert-Liszt, a Chopin group, and shorter numbers by Mozart, MacDowell, Ravel, Westlake and Paderewski. Miss Johnson, who was accompanied by George Richardson, sang Haydn's "She Never Told Her Love," and songs of Horsman, Hahn, d'Albert and others.

### Guy Maier Plans Children's Series

Guy Maier, pianist, will give the first of a series of three recitals for young people in Aeolian Hall on Oct. 24. The

music of Carpenter's "Krazy Kat" Ballet will be presented, with Mr. Maier narrating the story. The program will be divided between Lois and Guy Maier on Nov. 6, and Mr. Maier will share the Nov. 26 recital with Clara Clemens, mezzo-soprano.

### WARNER PICTURE IS SEEN

#### Fine Musical Program Surrounds Premiere of Chaplin Film

Warner's Theater began to echo with merriment at the stroke of midnight on Sept. 25. It was at that particular hour that what was announced as "The World Premiere of 'The Man on the Box,' Syd Chaplin's Extraordinary Comedy Success," took place. One remarkable thing about this picture was, as the announcement indicated, that it was already an established "comedy success" before it had been given its "world premiere." But it was also remarkable for unusually humorous situations and for some extraordinary pantomime by Mr. Chaplin.

The musical section of the program, given under Herman Heller by his "Orchestra of Versatile Soloists," was excellent. A picture called "Milestones to Jazz" traced the development of the syncopated species from its origin in Africa, where it was performed by a ballet corps of dusky warriors, to the present day thumb-licking of the "Charleston." A clever score had been arranged by Mr. Heller for this number, which was followed by "Moonlight and Roses," a ballet, danced by Helen May Cox with obligati by Barney Weber, tenor.

The music which accompanied the feature was cunningly arranged and played with great skill by the aforesaid Versatile Soloists. The introduction of the "Confession of Love" motif from "Tristan" into a funny scene was a trifle incongruous, but the remainder of the score was quite apropos. Organ preludings were derived largely from "Bohème."

W. S.

### Judson Lists Seven October Concerts

The recital department of Concert Management Arthur Judson announces seven concerts for October. The artists are James Friskin, pianist, Aeolian Hall, Oct. 13; Oscar Ziegler, pianist, Town Hall, Oct. 14; Nina Wulfe, violinist, Aeolian Hall, Oct. 25; Rosalie Wolf, soprano, Aeolian Hall, Oct. 25; the Chamber Music Society of San Francisco, Aeolian Hall, Oct. 29; Eva Limiñana, pianist, Town Hall, Oct. 29, and Max Pollikoff, violinist, Aeolian Hall, Oct. 30. The recitals of Miss Limiñana, Miss Wolf and Mr. Ziegler are New York debuts.

### Massimo Etzi Removes Vocal Studio

Massimo Etzi, vocal teacher and founder of the Song Lovers' Society, has removed his studio to 317 West Ninety-fifth Street. Mr. Etzi has resumed teaching and will soon hold the announced contest for free scholarships.

## Chamber Music Society of San Francisco Will Cover Country in Tour



The San Francisco Chamber Music Society

What amounts to a coast-to-coast tour for the Chamber Music Society of San Francisco began in that organization's native city on Sept. 29. The Society is scheduled to give its first New York concert in Aeolian Hall on the afternoon of Oct. 29. Mozart's B Flat Quartet, Ravel's essay in the same form and Arthur Foote's Nocturne and Scherzo, for flute and strings, which is dedicated to the players, will make up the program.

The Chamber Music Society, the members of which are Louis Persinger and Louis Ford, violinists; Nathan Firestone, viola player; Walter Ferner, 'celist, and Elias Hecht, flutist, will play in Mills College, Oakland, and San Mateo, Cal., before turning eastward for appearances in Oxford, Ohio; Sewickley, Pa., Cleveland and Vassar College.

An appearance with Mrs. Frederick S. Coolidge in the new auditorium of the Congressional Library, Washington, will follow the New York concert. Later programs are to be given in Atlanta, Philadelphia, Columbia University, Rochester, Albany, Baltimore, Cincinnati, Mount Vernon, Ohio, Granville, Milwaukee, Detroit, New York, Newport, New Haven, Buffalo, Denver, Pueblo, Colorado Springs and Canyon City.

Ten appearances in Southern California, four concerts in San Francisco and four in Oakland precede those in Vancouver, Victoria, Bellingham and the Ojai Ballet Festival.

### Albert Spalding Sails for Long Tour

Albert Spalding, American violinist, sailed on Sept. 26 for a tour of Europe which will keep him abroad until Christmas Day. Among the more important of Mr. Spalding's appearances are to be those in Berlin, Paris, Amsterdam, The Hague, Einhoven, Groningen, Monte Carlo, Florence and Rome. Several of these will be made with orchestra under distinguished conductors among whom is Gabriel Pierné.

### Guimar Novaes Will Give Recital Series in London and Paris

Guimar Novaes will give a series of piano concerts in London and Paris this fall and will not return to America until late in December. She will start her tour in Chicago on Dec. 29 and will give two New York recitals later in the season.

### George Liebling to Give New York Recital

George Liebling, pianist and composer, will give his first New York recital of the season in Aeolian Hall on Sunday afternoon, Oct. 11. Among the novelties which Mr. Liebling is scheduled to play

is his own piano concerto which will be heard in America for the first time. Orchestral parts will be played on a second piano by Leonard Liebling. The concerto has been heard in London, Vienna, Berlin, Munich, and Warsaw. The remainder of Mr. Liebling's program includes a group of his own compositions, Chopin's Andante Spianato and Polonaise and Liszt's Fourteenth Hungarian Rhapsody.

### Oratorio Society Announces Program

Performances of "Messiah," "Elijah" and Bach's B Minor Mass have been announced for hearing by the New York Oratorio Society. The first will be given on the Saturday evening of Christmas week, "Elijah" will be heard on Feb. 12 and the Bach work is scheduled for April 17. All the concerts will be given in Carnegie Hall. Albert Stoessel will conduct the New York Symphony and a corps of noted artists.

### Tomford Harris Will Play Novelties

Tomford Harris, pianist, will be among the first recitalists of the season, being scheduled to play in Aeolian Hall on the evening of Oct. 7. Mr. Harris' program is unhackneyed throughout, including such numbers as Brahms' F Sharp Minor Sonata, Op. 2, two Choral Preludes of Bach, Chopin's contribution to the "Hexameron," and pieces by Ravel, Albeniz, MacDowell, Liapounoff and Liszt-Majaro. Mr. Harris opened his season with recitals in White Plains and Elmsford, N. Y.

### Gaelic Society to Give Series

The Gaelic Society of America, which was founded by the late Victor Herbert, will give the first of a series of three concerts in Carnegie Hall on Oct. 22. The program will be composed mainly of works in the Gaelic style and will include "The Flight of Wild Geese," a new work by Smith Hardy. The orchestra will be assisted by the Yale Glee Club and will be under the leadership of Edward J. Walsh.

### Lecture Recitals to Clarify Programs of State Symphony

A series of lecture-recitals by Harriet A. Seymour of the Seymour School of Musical Re-education will help the music lover in his appreciation of the State Symphony programs to be conducted by Ernst von Dohnanyi and Alfredo Casella this season. The first concert of the State Symphony is scheduled for Oct. 21 under Mr. Dohnanyi.

### Mme. Cahier Begins Fall Tour

Mme. Charles Cahier, contralto, has begun her fall tour of Europe, prior to returning to America on Nov. 2. Following her opening concert in Helsingfors, Finland, Mme. Cahier was given a private audience by the Finnish President. Her itinerary includes appearances in Stockholm, Copenhagen, Dusseldorf, Berlin and Weisbaden.

### Beryl Rubinstein Will Play Work by Godowsky

Beryl Rubinstein, pianist, who will give his first New York recital of the season in Aeolian Hall on the evening of Oct. 14, will play "The Ruined Water Castle at Djokja" from the "Java Cycle" by Godowsky. It will be the first performance of this work.

Phradie Wells, soprano, who has been singing in concerts and comic opera since the close of her Metropolitan season, has just been booked to appear in Nashville, Tenn., on April 25.

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# Scholes Finds New Mechanisms Aiding Music's Course



UNTIL very recently America's importation of British "lions" was limited to literary celebrities. Mr. Chesterton came over and showed how much more agreeable it was to be upside down than downside up. Mr. Galsworthy proved to us that a writing man need not necessarily lose his good form. Mr. George told us all about women, Sir Philip Gibbs about the war, and Mr. Arlen gave Manhattan "the lowdown" on May-fair.

In the musical exchange of nations, however, America for a long time seemed to prefer the roar of the Continental "lion" to that of the Anglo-Saxon.

Somehow the Gallic and the Latin musician lent himself more easily to "red hot copy" and tea time indiscretion than the reserved Britisher. As for the English composer, his music was too advanced for the reactionaries and too sober for the ultras . . . besides, his publicity was not very ingeniously handled.

Two years ago, however, the ice was broken by the arrival of H. C. Colles, who exchanged the *London Times* for the *New York Times* during the winter. Anglo-American understanding and interest was further cemented the following season by Ernest Newman, the veteran critic, who temporarily joined the staff of the *New York Evening Post*. Both gentlemen told us much about ourselves and our music and incidentally revealed a great deal more than they suspected about themselves and their music.

The coming of Percy Scholes, who has been critic of the *London Observer* for the past five years, was therefore the inevitable next step, to complete America's acquaintance with London's three leading music critics.

## To Teach Appreciation

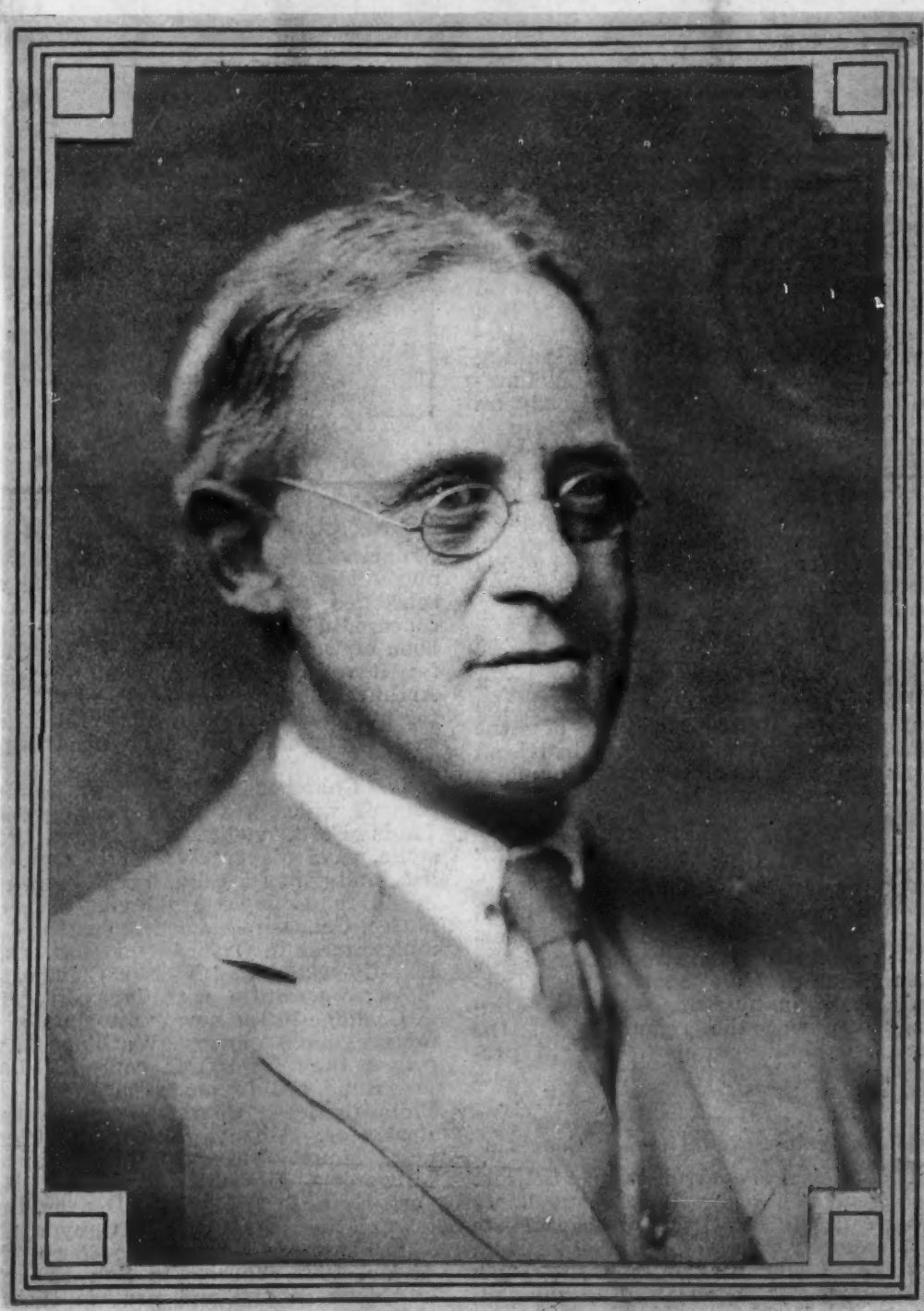
Mr. Scholes' mission here, however, is not to write, but to talk. Lecturing from coast to coast under the auspices of the Aeolian Company, he will preach the gospel of musical appreciation according to the lights of the year 1925, according to Strauss, Schönberg, and Stravinsky as well as to Bach, Beethoven, and Brahms.

Unlike his confrères, Mr. Scholes does not come as an entire stranger to this country. Eleven years ago he was in the United States on a similar errand, lecturing on musical understanding in all the leading colleges and universities. Since that time, however, Mr. Scholes finds that America has changed, musical conditions have changed, and he himself is a very different person . . . with new things to say.

According to Mr. Scholes, there have been two radical developments since that time: first, the growth of the so-called modern movement in music; second, the increasing accessibility of music to everyone through reproducing instruments and the radio.

"I shall speak of broadcasting first," said Mr. Scholes, "not only because I have been in active touch with the situation through my position as Chief of the Music Division of the British Broadcasting Company, and not only because I am firmly convinced of the significance of the radio in the present and future musical life of the world, but because, as I understand it, the situation in England is so radically different from that in the United States.

"Whereas in America, you have any number of radio companies, in England we have only one, owned by the government which has a monopoly on the industry, with the Postmaster General in control. There are now twenty stations



PERCY SCHOLES

Noted British Music Critic and Writer, Who Recently Arrived in the United States for a Lecture Tour, in Which He Will Outline the Course of Music in Its Relation to the Listener

in the British Isles. Naturally, among the vast amount of music transmitted there is much that is artistically negligible but, on the other hand, every week there are performances of classic and contemporary music which reach the homes of thousands of persons to whom the names of anyone from Bach to Mr. Varèse are heard for the first time.

"Let me emphasize the fact that every artist who appears is paid, and paid adequately, for his or her services. The income to provide these programs comes from two sources: first, each person who buys a radio must pay a government tax on the instrument, varying according to its cost; secondly, each person possessing a radio must pay the government a license fee amounting to about \$2.50 a year. If there are 1,000,000 radio owners in the British Isles, the annual income from the latter tax alone amounts to £500,000—which is, you must admit, quite a sum of money.

"Despite the amazing growth of the radio industry in England, I do not believe that it has hurt either the concert business or the sale of gramophones. So far as the former question is concerned, I think it is six of one and half a dozen of the other.

"The concert business in England has been for some time in a bad way. More and more persons of culture and wealth are moving away from the center of London and other big cities to the suburbs—with a resulting falling

off of a desirable element in musical audiences. The general public is as gullible as ever, with no curiosity about novelty, no standards by which to judge performances adequately, no real interest in anything but well press-agented names. I think if one were to give a list of the three *reputedly* best violinists, pianists, and singers, in the world, they would by no means correspond with the three really best violinists, pianists, and singers. Fame and success are all largely a matter of publicity and chance.

"The situation is in no way hurt by the radio, however. Naturally, many persons prefer to 'listen in' on a concert rather than pay to sit in an uncomfortable hall when they could be delightfully at ease at home. On the other hand, innumerable persons who had never had the slightest knowledge of, or interest in music, have become music-conscious through the radio and are gradually crystallizing into a new concert-going body.

"As for the gramophone, I have been told that in America it has been practically killed by the radio. In England,

on the contrary, the radio has been a help rather than a hindrance. In the past five years there has been an amazing growth in the output and sale of classics and fine modern works.

"The difference in reaction is probably one of national temperament. In America the radio represents a new amusement which has outmoded the gramophone. The craving here is always for novelty, entertainment. But in England we become attached to our pleasures and the gramophone has made a permanent place for itself in the British home which the radio will never displace. Besides, they both serve different purposes. With the gramophone, you can arrange your own programs, play your favorites over and over. But the radio is a constant surprise."

Mr. Scholes' interest in the mechanical development of music is a natural result of his life-long work in the cause of musical appreciation. Many years ago, when the layman was ignored by the writer on music, Mr. Scholes realized that here lay a great untouched field. Since then his Oxford series of books, all dealing with musical understanding for the average man, have become famous: "The Listener's Guide to Music," "The Listener's History of Music," "The of Great Musicians," "The First Book of the Gramophone Record," "The Second Book of the Gramophone Record," to mention only a few.

In his rôle of lecturer, Mr. Scholes has no axe to grind but will plead the cause of music in general, irrespective of school or period. Nevertheless, despite his catholic attitude towards everyone and everything pertaining to music, Mr. Scholes naturally has his own personal reactions to specific present day phenomena.

## Two Modern Schools

For instance, in the five years during which he wrote day in and day out of music for the *Observer*, he was particularly impressed by the development of the modern school. As a result he divides contemporary tendencies into two classes, Stravinsky and those of like mind, and Schönberg and those of like mind. The former school is characterized by the intellectuality and economic simplicity of its expression, a reaction from the romantic period which preceded it.

The latter movement Mr. Scholes considers less creative. Too formal, too academic, he feels that it is "paper" music which does not lend itself to performance. The "Pierrot Lunaire," for instance, has complex canons which it is impossible to hear even after one has seen them written into the score with amazing ingenuity. Such music, says Mr. Scholes, is sterile and, so far as he can see, will not live.

Naturally, perhaps, Mr. Scholes is more encouraging when touching on the subject of present day British music. Influenced by Continental modes but fundamentally based on native material, certain works of Vaughan Williams, Holst, Bax, and John Ireland, the critic is convinced, have a future.

Mr. Scholes' first public appearance in New York takes place on Oct. 3, at Aeolian Hall, where a specially invited audience will be present to hear him talk on "Music Unfettered," the new freedom for music. Following his New York address, the entire country will have the opportunity to hear our latest British "lion" speak on music in general . . . and incidentally, to learn about England from him.

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